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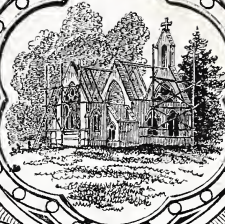
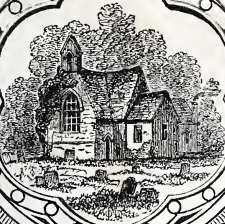
*Why ask for the moon  
When we have the stars?*







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# THE CHURCH BUILDER.

A  
Quarterly Journal  
OF

CHURCH EXTENSION IN ENGLAND  
AND WALES.

1872. 1871

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# The Church-Builder.

No. XXXVII.

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## On Sepulchral Monuments.

**I**T is very curious to see in what various ways men have treated the bodies of their dead. The ancient Egyptians embalmed them, in order to preserve them to all eternity, and entombed them in gorgeous palaces; while the Greeks and Romans burnt them at once, and saved only a handful of ashes, which they preserved in an urn. The Hindoos commit them to the Sacred River; the American Indians erect a little scaffold of boughs, and leave the dead lying on this couch, in the midst of the wide prairie, under the open sky. Charlemagne was buried sitting on his throne, robed and crowned; the Spanish Cid on horseback in his armour. In a monastery in Italy, the dead monks stand in their frocks and cowls against the walls of the crypt.

The normal mode of putting one's dead out of one's sight seems to be by burying them in the ground. The Patriarchs used it; the Jews and Christians have all followed it. Probably Abel, the first dead, was buried; and Sir Thomas Browne reminds us quaintly that when Moses died God buried him. We have here burial in earth, air, fire, water.

It is curious also to note the different kinds of tombs:—the Pyramids, the tombs of the kings of Lower Egypt; the grand palaces of the dead kings of Upper Egypt in the mountain gorges on the east of Thebes; the Cairns of small stones of the Greeks, and the Cromlech of unhewn rocks of the Celt; the pillar of stone as Jacob's; the subterraneous pits of the Scythians; the Columbaria of the Romans; the rock caves of the East; and the shrines and altar-tombs of mediæval Europe. But the tumulus—the mound of earth heaped over the grave where the

dead lay—was the most appropriate, the most ancient, and the most universal monument. We find them dotted, like low natural hills, over the steppes of Tartary, and hidden under the rank tropical vegetation of Central America—monuments of races of whom no other monument remains. In England, all the races who have successively inhabited the land have left these monuments behind. The British barrows on Salisbury Plain come into one's mind; and the Roman tumuli, called the Bartlow Hills, erected over sepulchral chambers; and the Saxon barrows, in which we find the remains of whole families, the men with their rusty spearheads and swords lying by their bones, the women with their gold enamelled ornaments mingled with their dust. And the low turf mound which the sexton heaps with his spade over the humble graves in our country churchyards are the undoubted successors and representatives of the barrows of our Saxon forefathers. Until quite a recent period, the people were buried in them uncoffined as their forefathers were.

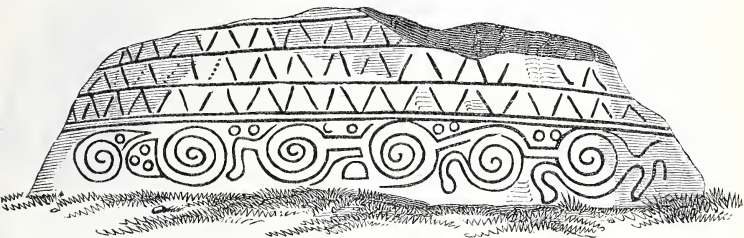
After all it is the most appropriate monument. It tells us that there one of our fellow-men has been “laid in ground,” as the old ballad says, and has displaced just that length and breadth of kindred dust which you see reared above the general level of the earth; that heap of dust is his *vera effigies*, for “dust he was;” the green grass which will grow over it will be his emblematical epitaph—“as for man his days are as grass.”

In England these grave mounds are always of the low rounded shape, with which we are all familiar. In Normandy the grave mounds are sometimes shaped in imitation of a ridged coffin-stone, and sometimes with a strip of turf laid from end to end and side to side, in imitation of the cross upon a coffin-stone.

We propose to give a few pages to a rapid glance at various kinds of monuments which have been commonly used in England, not without an eye to some criticism of those which are now most commonly in use among us. First let us glance at the “coffin stone;” by which we mean a horizontal stone laid as a monument over either an earthen grave, or a coffin of wood or stone deposited in the earth. Of this very natural kind of memorial some very ancient examples still remain to us. We



give a woodcut of one from Repton, in Derbyshire. The old antiquaries had a fanciful theory that the monuments of this type were of Danish origin, and that they represented a boat, turned keel upwards, over the graves of the Vikings. A com-



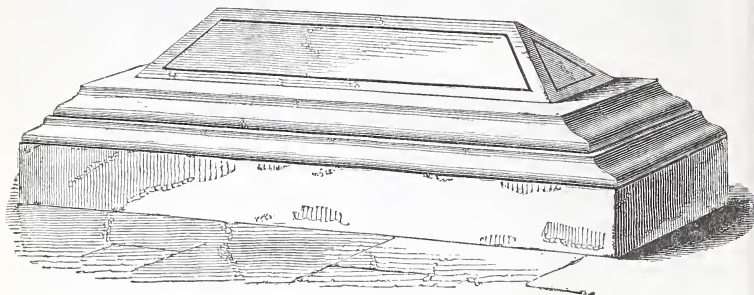
Repton, Derbyshire.

parison, however, with other monuments of the same age and general type shows that they were rather intended to represent a little pent-house than a boat erected over the grave. The markings on the upper part of the Repton stone, by such a comparison with other examples more artistically carved, are plainly seen to be intended to represent, not planks, but tiles. The lower ornament is a rude scroll, and is sufficiently like Saxon work on sculptured crosses and in illuminated MSS., to enable us to say, with tolerable certainty, that the rude monument is of Saxon workmanship, and perhaps of the ninth or tenth century.

A very common type of the mediæval shrines and reliquaries is a long chest with a coped cover, the coping being worked in imitation of tiles. The idea is the same as that in the monument before us—a little house, or chapel.

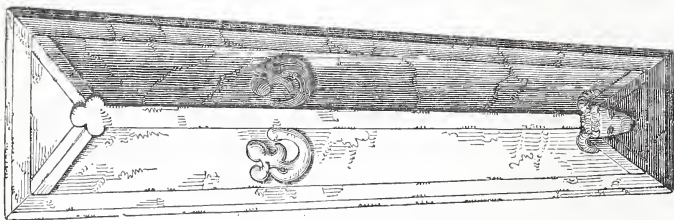
A later modification of this idea is represented in the next woodcut. This has an historical interest far greater than the very simple character of the monument would lead the reader to anticipate. It is the monument of King William Rufus, still remaining amidst the ancient tile pavement of Winchester Cathedral. The coped form had such obvious advantages that it was very commonly adopted, especially for out-door monuments. For the pavement of a church it had the advantage of

preventing the careless passer-by from trampling upon it, and in the churchyard it prevented the lodgment of rain.



Tomb of William Rufus.

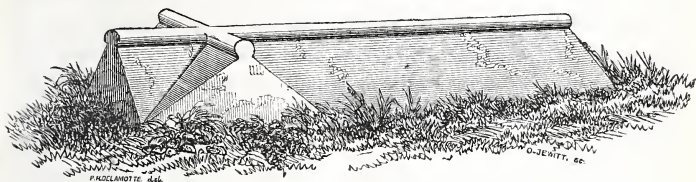
The same general type, with some difference of design and more artistic sculptural treatment, is seen in the next example, which is from the pavement of the Temple Church, London. Gough, in his great work on monuments, makes out this tomb to be that of William Plantagenet, the fifth son of Henry III., who died A.D. 1256. A very pleasing variety of this type is produced when, instead of one simple ridge, there are two,



Temple Church, London.

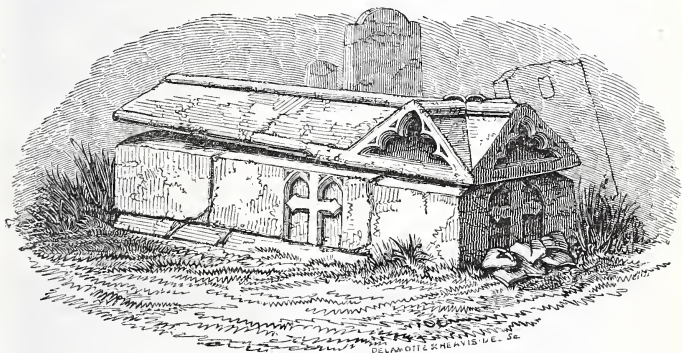
crossing one another at right angles. If the simple coped stone resembles a little house or chapel, this developed one reminds us of the roof of a cross church. It was a very obvious thought to give emphasis to the cruciform shape thus obtained by ornamenting the intersecting ridges, so that the spectator looks

down upon the symbol of our faith. The simpler example here given is from Fingall, in Yorkshire.



Fingall, Yorkshire.

A very artistic and beautiful variation of this theme occurs at Bredon in Worcestershire, and is given in the next woodcut. In some of the former cases the monument probably protected an earthen grave, in others it was probably the lid of a stone coffin which is sunk beneath the level of the pavement; here the stone coffin, with ornamented sides and ends, stands above ground in the churchyard, and, together with its lid, forms a very simple but elegant design.

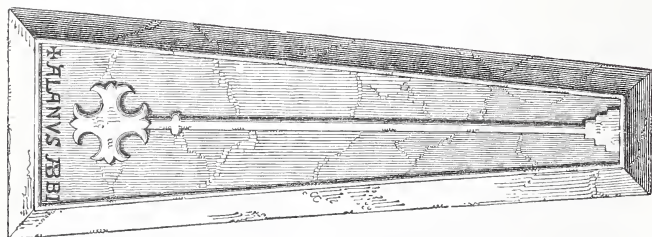


Bredon, Worcestershire.

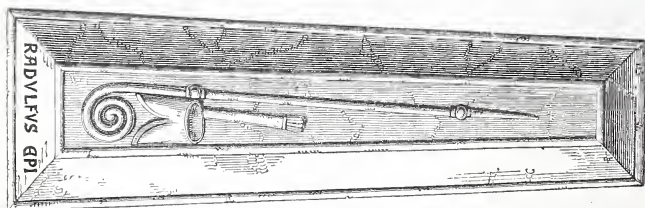
It is probably this monument which has been taken as the motive of a large number of modern designs, many of them more elaborate, few of them so satisfactory. We may suggest two causes for the comparative failure of these modern reproductions of the Bredon type. One is that the moulded and

sculptured elaborations are more than so simple a type of general form will bear. The other is that it is often placed upon a massive stone base, upon which it stands, not a real coffin stone, but a model of an ancient coffin stone superimposed upon a modern grave slab. In some cases the substructure is made into a little shrine, of which this is made the cover; but there is a sense of unreality in all these modern shrine and altar tombs. In old days when the stone coffin, or shrine, or altar tomb really contained the body of one of our fellows, it was a very solemn and impressive reality, but now when we know that the tomb is empty, it has no *raison d'être*, and however prettily designed, it is only the more obtrusive a sham.

Not all the ancient coffin stones were thus coped. Some departed so far from the type as to leave a broad face for a sculptured symbol, like the two which follow. The most usual symbol is a cross, the token that it is a Christian who lies



Coffin Stone with Cross, Tetkeshbury Abbey.



Coffin Stone with Crosier and Mitre, Chichester Cathedral.

beneath, and a symbol of the life-giving Tree through which we expect for him and for ourselves a joyful resurrection. The one



with a cross only is from Tewkesbury Abbey Church. The inscription tells us it is the monument of Alan, Abbot of that monastery in 1202, A.D. The other is from Chichester Cathedral, and instead of the more usual cross, has a Bishop's mitre and crozier, the symbols, as the inscription tells us, of Ralph, the Bishop of that See in 1123 A.D. Inscriptions, even so brief as these, are rare on these unpretending monuments. People did not crave for monumental fame—they were content if their names were written in the book of life.

### Mr. Sharpe on Colour.



R. EDMUND SHARPE, the Architect, has, during the last few months, written a series of four letters in the *Builder*, on the subject of the use of colour in Gothic Churches, which he has now collected and published in a pamphlet<sup>1</sup>. Since his remarks are based upon some suggestions on the subject which were first published in these pages, we take leave to reply to them here.

Not that there is much to reply to when Mr. Sharpe's four sheaves come to be threshed and winnowed. His first paper is a protest against "a new school, which, instead of making, as they profess, Painting the handmaid of Architecture, would really make Architecture the handmaid of Painting—they would, in fact, disinherit the elder sister and make colour predominant over form." If there be such a school, we do not belong to it, and join Mr. Sharpe in his protest against it. We only desire that architecture shall not be deprived of her handmaid; we have never done more than assert that, without the services of her handmaid, architecture can never be dressed as she ought to be, can never look her best, never be fit to be presented in public. Mr. Sharpe also protests against the use of "crude gaudy colours" in architectural decoration, a protest which we also have uttered frequently at intervals for a good many years

<sup>1</sup> Four Letters on Colour in Churches, on Walls, and in Windows. By Edmund Sharpe, M.A., F.R.I.B.A. Spon & Co., 1870.

past, so that we shall not quarrel with Mr. Sharpe now on that account; what we do complain of in this first paper is the logical error of arguing from the abuse against the use of colour, the attempt to excite vulgar prejudice against the use of colour in churches by rhetorical bombast, and the endeavour to father on certain "clerical pioneers in the use of gaudy colours, and in the gratification of vulgar taste," the odium of the use of colour which is defended by nine-tenths of the leading members of his own profession.

In his second paper, Mr. Sharpe commits himself to the assertion that "of the large number of churches that I have visited on the Continent and in Great Britain, very few exhibit traces of colour; and of that small number still fewer contain remains of coloured design coeval with that of the building itself." We assert, on the contrary, that in a very large proportion of the churches which have been restored during the present age of Church Restoration, traces of coloured decoration have been found; and that this decoration is often coeval with the building itself; and between these counter assertions we appeal to the architects and ecclesiologists to decide. Mr. Sharpe here again reiterates his belief that "it is incredible that those who designed the perfect masonry which is to be found in most of our Cathedral and Abbey Churches, and took the trouble of searching for and transporting to the spot, often from great distances, stone of pure colour and fine grain—of moulding it into rich forms and contours for the creation of an infinite variety of delicate effects of light and shade, &c., &c.—it is monstrous, I say, to pretend that those who designed and realized these grand effects, more than half the charm of which is derived from the material itself, and its manifest constructive reality, intended to cover them up, deaden, and obliterate them with a coat of paint!" We do not know any one who does pretend it. But we assert again that the old architecture had its architectural features often treated (sparingly we believe) with colour, and that the blank wall spaces were often diapered with a simple pattern, or filled in with scriptural paintings; and we have sufficient confidence in the ancient artists, from all that we know of their works in colour, to be sure that they thereby emphasized the constructive reality, and enriched the

wall spaces, heightened the general architectural effects, and made of the building a more grand and harmonious whole.

The argument in favour of the coeval use of architectural colour in Churches, derived from the use of stained glass, and the presumption that the colour on the walls was harmonious, since it is generally acknowledged that it was so in the windows, Mr. Sharpe seems to have felt to need some reply, and he makes it in his third paper. We cannot congratulate Mr. Sharpe on the success of his argument. He himself states thus the thesis which he proposes to answer, "that stained glass was only part of the ancient system of coloured decoration, and necessitates [we should prefer to say *implies*] the application of colour to the entire structure." Mr. Sharpe begins by saying that the ancient artists were not perfect, they did not know any thing of anatomical drawing, and "therefore we are at liberty to consider whether their use of colour in windows and on walls is or is not in accordance with the rules of good taste and high art as we now understand it, and worthy or not of our adoption and imitation." Truly:—let us consider. But instead of doing so, he first describes two modern windows whose colouring he does not like, and he might easily find 200 which we should join him in heartily condemning. Next, he declares "the treatment of some of the most effective old windows we know, is, in their present state, the effect of accident and not of design. I refer to those which have been formed of fragments of stained glass collected from many windows and formed into one." But these are modern windows, though made up out of ancient material! And are these really "some of the most effective old windows" Mr. Sharpe knows! He goes on to tell us that the finest old windows derive their gem-like brilliancy from the use of small portions of richly coloured glass, with a predominance of amber grey, light brown, and light green—a fact which most of us have very long been aware of, and which we should not have thought worth repeating here, except for the sake of giving the whole of the argument (?) of this third paper.

The fourth paper begins with an episode on the origin of the Cistercian Order, and an allusion to their well-known rules in favour of simplicity in their architecture, and in all the

accessories of their churches and other buildings. All this is an introduction to the description of some windows in the Cistercian Abbey Church of Altenberg, "designed just when the severity of the rules of the Order in these respects began to be relaxed;" they are described as grisaille windows; and these windows Mr. Sharpe vastly admires and commends for imitation.

We are thankful to know Mr. Sharpe's taste in glass, but what has become of his argument? He undertook to prove that the ancient use of stained glass did not necessitate [imply] the application of colour to the entire structure. In proof of it he has told us that since the ancients did not draw the human figure correctly, we are at liberty to consider whether their use of stained glass was in accordance with the rules of good taste and high art as we now understand it (them?). He has told us that he does not like some of the modern windows; that he has made a special study of the Cistercians, and greatly admires their rules against painting walls and windows; that the most beautiful windows he knows are some put into a Cistercian Abbey Church in violation of these admirable rules; and he concludes his argument thus: "I need scarcely say, in conclusion, that were such a fashion [viz. of grisaille glass] to become prevalent the argument in favour of extravagantly coloured wall decorations, based upon the use of deeply-stained glass in our windows would naturally fall to the ground." But since the ancients did use deeply-stained glass in their windows, the argument based upon it naturally does not fall to the ground; and Mr. Sharpe has not overturned it. "If you did not use deeply-stained glass in your windows," says Mr. Sharpe, "you would not need colour on your walls;" but, we reply, the ancients did use deeply-stained glass in their windows, therefore they did need colour on their walls.

After all Mr. Sharpe is fighting shadows all through; he does not object to stained glass windows—he calls the Altenberg windows "a happy medium between *the painful glare of common glass* and the gaudy sensuousness of a typical window of the present day;" he likes grisaille windows, so do we all; he admires the gem-like effect of good old "painted" windows, so do we all; he dislikes bad modern windows, so do we all;



he abominates crude gaudy colouring on walls, and deprecates ruining the light and shade of mouldings, and the structural lines of the architecture by painting them, so we all do. But we do not believe that Mr. Sharpe would really object, any more than we do, to a few lines of colour round an arch, or a diaper on a wall—we can find him such in Cistercian buildings, before they departed from their rules; most of the more recent attempts at introducing colour into gothic churches limit themselves to such a modest use of it, and the more ambitious do not go beyond the filling in of spaces of plastered brick or rubble wall with frescoes of good modern drawing, and flat tones of colour: “a happy medium between the painful glare of whitewash, and the gaudy sensuousness” of—Mr. Sharpe’s polychromatic nightmare.

### St. Peter's Church, Vauxhall, London.



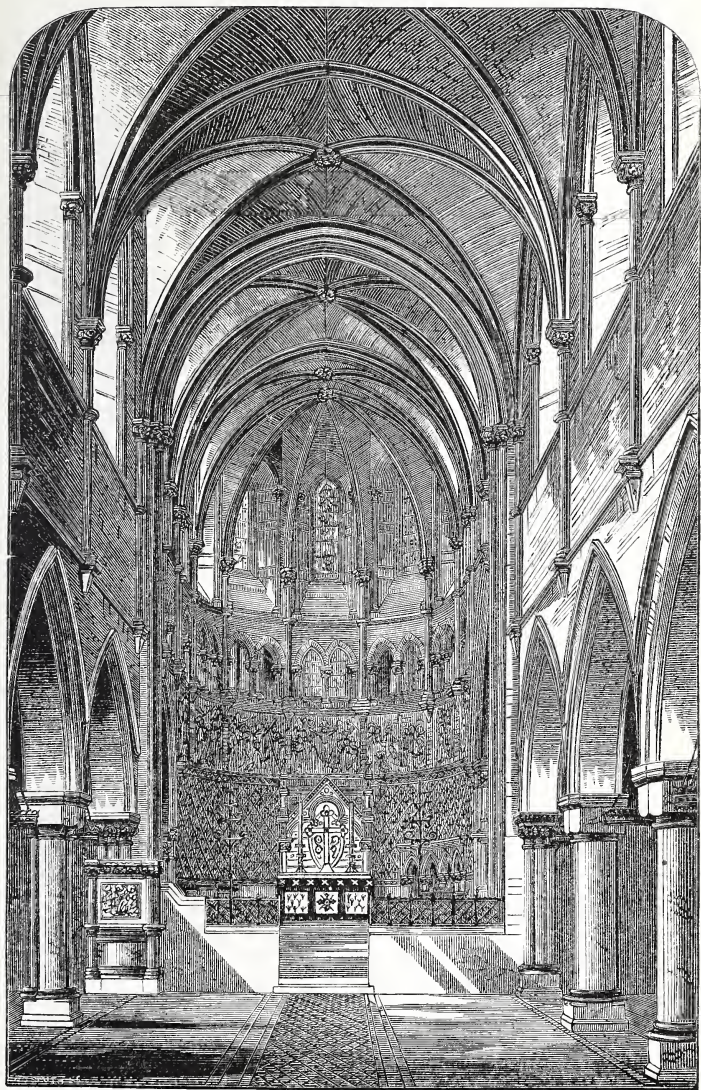
ST. PETER'S, Vauxhall, is one of the modern churches, whose architect, Mr. Pearson, has understood the conditions which a London church, in a crowded neighbourhood, ought to fulfil, and has very successfully fulfilled them. The conditions we mean are, that the church should depend for exterior effect upon breadth of composition, dignified height above the tall houses which surround it, and manifest solidity of construction; that its interior should be spacious and imposing in architectural proportions, and sufficiently rich in decoration, of a kind which will look rich in the imperfect light of a London church, and which will bear some years of London atmosphere.

The church under consideration consists of a nave and aisles of five bays, a chancel of one bay, with a quasi-transept on the south, in which the organ is placed; and on the north, a kind of chapel for the school children, with a separate entrance from the school yard, whose length from east to west embraces the chancel bay and one bay of the nave, and its breadth from north to south is also divided into two bays; eastward of the chancel is an apsidal sacrarium; the west bay of the south nave aisle is enlarged southward, and forms a Baptistry. The tower, not

yet erected, is to be placed on the north side outside the aisle, and in the angle formed by the north transept, its lowest stage will form a porch to the north entrance, which is here. The whole church is built of stock brick with stone columns and capitals, and one special feature in it is that the whole church is vaulted, in stock brick with vaulting ribs of stone; the light is chiefly derived from the clerestory and the west gable. It is a church of fine proportions, and the very successful vaulting gives it especial dignity of effect; its interior is still unfinished, most of the capitals of the arcades are left in block, only some of its wall spaces are occupied by "fresco" paintings, and only a few of its smaller windows are filled with stained glass; but what is thus done helps us to imagine to ourselves the fine effect the interior will have when all these decorations are finished.

The engraving on the opposite page, taken from a photograph of the church, will enable the reader, with a few sentences of explanation, to appreciate for himself the general features of the interior. It will be seen that the use of vaulting has necessitated the usual threefold division of the height into arcade, triforium, and clerestory. The triforium is, however, only carried out on the north side of the chancel and round the apse; on the south side of the chancel, a loftier arch cuts into the triforial space; and in the nave this space is blank wall, relieved and enriched with distemper paintings.

The decoration of the sacarium is tolerably complete. A dado of green, diapered in two tints; above that a wall space of red in two tints, both kept flat and low in tone; and above that again, a band of historical paintings in rather higher tone of colour than we have observed in similar church work elsewhere. The subjects are from our Lord's Passion (going from left to right); the Last Supper; the Garden; our Lord waking the sleeping Disciples; Bearing the Cross; the Crucifixion; the Taking down from the Cross; the Entombment; the Resurrection. The work is successfully done by Messrs. Clayton and Bell. The line of paintings is terminated at each end by a corbel and canopy, which will hereafter contain statues. There are five steps up to the altar from the chancel floor; the three upper ones, which return at the sides, are of white marble, the



Architect,]

St. Peter's, Vauxhall.

[Mr. J. L. Pearson.





other two of a russet colour. The whole of the sacrarium floor, as well as the surfaces of the broad steps, are covered with an elaborate pavement of the richest marble. The stone shafts and ribs, the stock brick vaulting with lines of red brick sparingly and very happily introduced, produce a very dignified and satisfactory composition.

The reredos is of alabaster and coloured stones, enclosing a panel of glass mosaic; a group of credence and sedilia in the southern sweep of the apse, under moulded and dog-toothed arches, forms an effective feature. A low chancel screen in stone is surmounted by a plain and unostentatious grille of iron, which has this remarkable peculiarity that in the parcloles it is made to curve over the stalls like a continuous canopy. The stalls are substantial and sufficiently ornamented.

The west end of the nave presents one or two noticeable features. The groining of the western bay of the nave is not carried plain against the west gable, but is subdivided and brought down in a double vault upon the west wall. Over the west door is a shallow stone gallery. The entrance at this end is through a small narthex. The church is satisfactory in its acoustic properties, the voice being distinctly heard every where.

We learn that this fine church has a fine service, and that it is the centre of very earnest and efficient parochial work.

### San Clemente, Rome.



RECENT discovery has added a new feature of interest to what was already one of the most interesting churches in the world, that of St. Clement at Rome.

The Church of that name was long considered to be one of the oldest of existing churches, its architecture and arrangements were those of an ancient Basilica, and it was quoted and illustrated over and over again as one of the oldest and most perfect examples of that primitive type of church. In the course of some repairs, in the year 1858, it was found that below the floor of this church there was what at first appeared

to be a crypt. On careful exploration, however, it turned out to be the primitive church of St. Clement, which, as the soil around it had risen in process of time, as the level of the soil does rise in all great towns, had become so depressed, that at length it was partly destroyed, partly buried, and the present church was built over it. The primitive church is specially interesting, not only for its architecture, but also for some fresco paintings of great interest which remain in it; and the paintings are specially interesting, not merely as examples of ancient art and church decoration, but because they bear upon certain questions of doctrine. Photographs of the whole series of paintings have been taken for the South Kensington Museum, and are now on exhibition there, in the ante-room of the Meyrick Collection of armour. As an illustration of their doctrinal value we may refer to a painting of the Assumption of the Blessed Virgin, which some of the Roman ecclesiastics quoted at the time of its discovery in proof that this event was believed at the early period of the erection of this primitive church. The Roman antiquarians, however, recognized the date of the painting to be much later than that of the wall on which it is painted, and, on the evidence of an inscription round the head of one of the personages, assigned it to the time of Pope Leo. IV., or the middle of the ninth century. Mr. Parker, however, who has recently taken a photograph of the picture by lime light, believes it to be of the time of Leo. IX., or the middle of the eleventh century.

The recent discovery carries us to a still earlier period than that of the primitive church of which we have spoken. Below this primitive church is still another building, for an account of which we are indebted to the Italian correspondent of the *Guardian*.

“Last autumn a small portion of a chamber had been discovered, bounded by a wall, the lower part of which was manifestly work of the Kings’ period, and the superimposed part of the Republican time, of extreme massiveness. Prior Mullooley (to whom the world is so much indebted for his careful and thorough examinations on this interesting site), has traced this wall for ninety-four feet; in fact, you stand on that spot in a fort built by Servius Tullius in his wall, which made a right



angle with the late wall of Aurelian in running up the Cælian hill. This became the dwelling-place of the Clement family, and the first of the chambers now arrived at, twenty-two feet below the level of the second Clementine church, or crypt of the present church, is termed the Oratory of St. Clement. It has a roof ornamented with square panels, which have been distempered and coloured. Opening out from this again is a perfect room, about forty feet by twenty-two, with an arched roof, pierced by no less than eleven perpendicular shafts, *hypæthræ*, some round, some square, which were covered with mosaic work inside their apertures. Six semicircular stalls are ranged on the sides of the chamber, of brick plated with marble; the walls were highly decorated with mosaic figures, and the surface of the roof is a kind of ornamental rough-casting of stucco. The discovery of an altar with the figure of the Eastern deity representing the sun, slaying a bull, and on the three other sides with the symbols of a torch erect, a torch inverted, and a serpent, fix the place as a temple of Mithras, called, in an inscription I have seen, '*Mithras Sol Deus invictus.*' An image of the same god was also found elsewhere in the excavations, which plainly had its pedestal in this apartment. There is still at one end of it a well in the masonry, apparently for the purification of worshippers; and there is also in an angle one of the ordinary terra-cotta conduits, passing from the outside roof to the floor, which served to carry off the rain-water. This last is a most interesting feature, because it shows conclusively at what a great distance below the present street of Rome the Kingly structures stood. Doubtless Clement's house being in the town wall was in the foss-way, and out of that foss the roof-water could get away. Here are three generations of buildings superposed on each other in the course of 2400 years. In all respects this Mithratic temple answers to that lately laid open at Ostia by Baron Visconti, but its standing here as an excrescence from the very room in which lived and prayed an Apostolic saint, Bishop of Rome, and martyr, lends it a wonderful interest. We may well suppose that when Clemens Romanus was banished for contumacy to Trajan's Government, his property was confiscated, and passed into the hands of pagans at a time when it could be said '*Jamdudum Syrus in Tiberim defluxit Orontes.*'"

## On the Use of Sculpture in Gothic Architecture. Salisbury, Gloucester, and Wells Cathedrals.



RECENT visit to Salisbury enables us to speak in terms of high commendation of the new figures which have been introduced into the west front, and of their effect on the front as a whole. The statues which remain on the exterior of many of our Cathedrals are usually much decayed, or have been restored or replaced in so poor a manner, as to produce very little effect on the eye or mind beyond that of mere architectural enrichment. We were quite as much surprised as delighted with the effect of the new statues at Salisbury. They are in themselves very meritorious works of art, and their copious introduction into the design gives quite a new dignity and life and meaning to the whole façade. Their newness makes them at present obtrusive, but they will soon acquire the "solemn monotone grey of time" of the rest of the building.

At Gloucester, six of the statues by Mr. Redfern, of London, have been placed on the south front of the Cathedral porch. The two central figures are those of SS. Peter and Paul; on the right are the Evangelists Matthew and Mark; on the left, Luke and John. The statues of the four Doctors of the Church will be placed in other niches; large statues, one of King Osric, the other of Abbot Serlo, will be erected on either side of the porch: and, ultimately, a figure of our Lord will be placed over the inner entrance.

The still more glorious exhibition of high art sculpture on the exterior of Wells is shortly to be restored, and it is reassuring to find that the architect to whose care the task is to be confided, Mr. B. Ferrey, is approaching his work with a sense of its importance which augurs well for his satisfactory fulfilment of it. Mr. Ferrey recently read a paper on the subject before the Royal Institute of British Architects, from which we subjoin some extracts.

"The excessive beauty of the west front of Wells Cathedral,

as a whole, is undeniable, and exhibits genius of the highest order. For its purpose of presenting to the religious spectator in a single façade the portraits of triumphant monarchs, saints, and prelates, in one great assembly, the design of the front is unequalled, and small is the deviation from true principles which has been perpetrated for this display. How monotonous would have been the west front of this great cathedral if its treatment had followed the hackneyed rule laid down by the author of the 'Norman Conquest.' Although ordinary artists may fairly be trammelled by such canons as are well set forth by Pugin and others, there have been, and ever will be, men of such originality of thought that their productions cannot be controlled by every-day rule. Their works are stamped with genius, and no better evidence of this assertion can be met with than will be found by those who care to study both the composition and details of Bishop Jocelyn's great work—the west front of this Cathedral.

"The materials of the whole front consist of Doulton stone and blue lias columns, abaci, string-courses and pedestals; but the additional enrichment is carved in white lias, and adds much to the effect of the soffit, though palpably an after-thought.

"Another noteworthy characteristic is the selection of the subjects of the sculpture, as pointed out by Professor Cockerell. They are chosen to impress upon the beholder the grand verities of the Christian faith; and there is a total absence of all apocryphal and superstitious subjects. Whether the intention of the sculpture was to express in stone the glorious theme of the Te Deum, as ingeniously suggested, or with whatever meaning they were executed, they are worthy of admiration, and a higher tribute to the excellence of the figures can hardly be adduced than the praise awarded to them by the great Flaxman, whose remarks were as follows:—

"Bishop Jocelyn rebuilt the Cathedral Church of Wells from the pavement, which having lived to finish and dedicate, he died in the year of our Lord 1242. The west front of this church equally testifies the piety and comprehension of the bishop's mind. The sculpture presents the noblest, most useful, and interesting subjects possible to be chosen. On the south side, above the west door, are alto-relievos of the Creation in its different parts, the Deluge, and important acts of the Patriarchs. Companions to these are alto-relievos of the principal circumstances of the life

of our Saviour. Above these are two rows of statues larger than nature, in niches, of kings, queens, and nobles, patrons of the church, saints, bishops, and other religious, from its first foundation to the reign of Henry III. Near the pediment is our Saviour come to Judgment, attended by angels and the twelve apostles. The upper arches on each side along the west front, and continued in the north and south ends, are occupied by figures rising from their graves, strongly expressing the hope, fear, astonishment, stupefaction, or despair inspired by the presence of the Lord and Judge of the world in that awful moment.

"In speaking of the execution of such a work, due regard must be paid to the circumstances under which it was produced, in comparison with those of our own times. There were neither prints nor printed books to assist the artist. The sculptor could not be instructed in anatomy, for there were no anatomists. Some knowledge of optics and a glimmering of perspective were reserved for the researches of so sublime a genius as Roger Bacon some years afterwards. A small knowledge of geometry and mechanics was exclusively confined to two or three learned monks in the whole country, and the principles of those sciences, as applied to the figure and motion of man and inferior animals, were known to none! Therefore, this work is necessarily ill-drawn and deficient in principle, and much of the sculpture is rude and severe, yet in parts there is a beautiful simplicity, an irresistible sentiment, and sometimes a grace exceeding more modern productions.

"It is very remarkable that Wells Cathedral was finished in 1242, two years after the birth of Cimabue, the restorer of painting in Italy; and the work was going on at the same time that Nicolo Pisano, the Italian restorer of sculpture, exercised the art in his own country; it was also finished forty-six years before the Cathedral of Amiens, and thirty-six years before the Cathedral of Orvieto was begun, and it seems to be the first specimen of such magnificent and varied sculpture united in a series of sacred history that is to be found in Western Europe. It is therefore probable that the general ideas of the work might be brought from the East by some of the Crusaders.

"But there are two arguments strongly in favour of the execution being English. The family name of the bishop is English,—'Joceline Trotteman,' and the style, both of sculpture and architecture, is wholly different from the tombs of Edward the Confessor<sup>1</sup> and Henry III.<sup>2</sup> which are by Italian artists. There are many compositions of the Almighty creating Eve, by Giotto, Florence; Buon Amico, Buffalmacco, Pisa; Ghiberti, and Michael Angelo. This is certainly the oldest, and not inferior to any one of them."

"For dignity of expression and posture many of the statues can hardly be surpassed, and the affecting series of groups filling the long range of niches over the west triplet window illustrating the Resurrection at the Last great Day, are wonder-

<sup>1</sup> By Benvenuto.

<sup>2</sup> Wm. Torrell.

fully fine, and we can only regret that an imperfect knowledge of anatomy has somewhat marred the treatment of this most solemn representation. Nevertheless, the attitudes and expressions of despair and grief are exemplified in a wonderful manner, and the uplifting and rising from the tombs conceived and carried out in the most masterly way. It must be remarked in reference to those several groups, that they are not sunk or carved out of the solid masonry, but executed in detached blocks and inserted within the niches. Curiously enough, also, each group has an incised number, still distinctly visible, showing the order in which they were to be placed to the south of the façade. The bishops have their mitres and priests their tonsure, though, in other respects, all are entirely naked. Above and around these figures must be noticed the bold and splendidly undercut foliage which fills the spandrels, and, although much is decayed, there yet remains a considerable extent of this fine and effective carving standing out in the most artist-like manner; indeed, throughout the whole of this front, the capitals, bases, and hollow mouldings at the back of each of the insulated shafts exhibit beautiful carving, and present an admirable study for the carver.

“Immediately above this Resurrection stage, as it may be termed, which extends not only across the west front proper, but fills also the sides of the two towers, there is a central feature, consisting of nine niches, with well-moulded trefoil heads, resting on as many blue lias columns, and containing what has not inaptly been termed by Professor Cockerell, ‘The nine orders of the Heavenly Hierarchy,’ though his supposition can scarcely be borne out, now that a close inspection of the statues has been made. The sadly dilapidated condition of these statues is truthfully shown by the series of photographs<sup>3</sup>, they are hopelessly going to ruin, and no effort, I fear, can save them; it is, however, a satisfaction to possess such unquestionable evidence of their condition, and to be able, even in their present imperfect state, to give some idea of their former vigorous outlines. Great difference of opinion prevails as to the course which should be taken with the sculpture, which is so completely crumbling away, that no trace of it will

<sup>3</sup> Exhibited at the Meeting.



shortly remain. Some are for awaiting this result rather than touch the fragile remains, while others recommend that these figures should be at once removed while there is sufficient indication of their character, and be carefully preserved in the cathedral, and that others, executed by skilful hands, should be placed in the niches—a suggestion not unworthy of consideration.

“Above the range of statues comes the tier of twelve niches, containing, beyond doubt, the figures of the twelve Apostles: most of them can be identified by the instruments used in their martyrdom, or by significant emblems. A peculiarity of much beauty, in the arrangement of these niches and canopies, deserves notice. The present dilapidated condition of the canopies and capitals gives the impression that the greater number of the sustaining columns are wanting, and several are gone, but the series of niches is divided into three large bays, containing in each four figures, the group being separated by projecting columns, while the figures themselves are divided by smaller attached columns at the back of each niche, the canopies to the figures projecting in a pendentive manner, and the soffites formed of free and beautiful foliage. This is an unusual treatment, but quite worthy of attention, as showing the happy manner of relieving the monotony of twelve similar niches as usually arranged. A very imperfect idea can be formed of the beauty of these canopies, as, with the exception of fragments at each end, the weather has completely destroyed the other parts of the twelve canopies. The figures which fill the niches are, I think, unquestionably, of later date than the rest of the statuary, but they are singularly grand and effective works when considered from the distance from which they were to be viewed. Before describing each, I would call attention to the conventional arrangement of their positions. The cathedral being erected to the glory of God and in honour of St. Andrew, he, as the patron saint, occupies a central position, and is considerably taller than the other Apostles, his head filling the upper portion of the canopy. Another statue, with symbols so completely decayed that his identity is difficult to discover, may not improbably be St. James the Less, the figure being remarkably short, and the head unusually large. There are

traces upon all the figures of colouring, though slight, yet in the protected parts of the robes the deep maroon colour is found, but no remains whatever of gilding, but the bright colours of the stone, affected by the weather, give almost the brilliancy of gold.

“To those who are acquainted with this cathedral, it will hardly be necessary to point out the striking effect produced by the multitude of slender shafts at the several angles of the buttresses, and in the niches and arcades. These shafts, many of them in lengths of 13 feet, in one piece of blue lias, by their number and position form a great feature of the front; unfortunately a number of them, owing to the perishable nature of the blue lias, have either crumbled away or been blown down. At various times, as these accidents occurred, other shafts have been supplied, but instead of being reinstated in blue lias or other grey marble, Doulton stone has unhappily been used. The charm, therefore, which was produced by the beautiful tint of the grey shafts has been wholly lost, and the monotony produced by a large quantity of small stone shafts is most palpable. There are, however, a few of the original shafts yet remaining, and the pleasing effect they produce, especially when the setting sun shines upon them, has only to be seen to be appreciated. Colour entered as much into the minds of the great architects of earlier days as form and composition, and no repairs to this beautiful west front can be effected, which does not reproduce, as far as practicable, the original conception in the colour of the materials.”

## On the Warming of Churches.

*To the Secretary of the* INCORPORATED CHURCH BUILDING SOCIETY, &c.



EV. AND DEAR SIR,—You have more than once requested me to write a statement of the mode by which I have for some years proposed to warm Churches, Chapels, and Schoolrooms.

After the publication of the Prospectus of Messrs.

H. J. and J. W. Girdlestone, C.E., 29, Bedford Street, Strand,

who have undertaken to work the system, and who on it have now warmed not a few churches and schoolrooms, I considered that such a paper would scarcely be required for the CHURCH BUILDER. You, however, on my informing you of the very successful warming of my own church, so strongly urged your request on the ground of the demand for some system better than such as now prevail, that I no longer hesitate.

The Messrs. Girdlestone have styled this system, "Moule's Patent Warming Apparatus:" in attempting to give you some account of which, I would first state, generally, that here is in it a combination of the following ideas:—First, in order efficiently to warm a room or building of any height it is requisite, because of the ascent of heat, that the *floor* should be warmed. Secondly, brick and stone and cement absorb heat rapidly, and radiate it slowly. These, therefore, for such a purpose are the best materials for flues. Thirdly, advantage ought to be taken, and in this system is taken, of the smoke and heat almost universally wasted in the chimney. Of the amount of heat so wasted in ordinary systems, and saved in this, some idea may be formed from the fact that, in a recently-erected mansion in Dorset, Messrs. Girdlestone have heated an excellent drying-room by means of a horizontal flue which receives the smoke of the laundry-stove. Fourthly, in order that the smoke should not pass too rapidly through the horizontal flue, that flue must be capacious; and, for various reasons, it must be in proportion with the size of the furnace. Lastly, an idea which was kept prominently in view while attempting to combine the foregoing was that *of obviating the disfigurement of our churches and cathedrals by stoves, pipes, flues, gratings, and large chimnies, and of removing the fires in our schools out of the reach of the children.*

All these ideas Messrs. Girdlestone have succeeded in combining in their Patent Warming Apparatus, of which they, in their prospectus, thus speak:—

"This system, as applied to a church or chapel, may be described as follows:—Along the entire length of the centre or side aisles run one or more wide horizontal chambers, the upper surface of which is on a level with and forms part of the floor of the building. Into these chambers passes all the heat and

smoke from one or more furnaces, so constructed as to consume the least fuel with the greatest effect, there being absolutely no waste of heat or of fuel. These furnaces, with which any sort of coke or coal may be used, are placed out of reach, either in vaults below the church, when such exist (it is thus in Belgrave Chapel), or in a small fire-proof stoke-hole some few feet below the level of the floor of the building. The smoke, having lost in the horizontal flue almost all its heat, is allowed to escape from the chamber at the farthest part from the furnace into a common chimney or upright flue. Suitable means are provided for regulating with ease and certainty the temperature of the building. In the church itself there is nothing whatever to be seen of the apparatus, but the upper surface of the chamber, or, in other words, the floor of the building becomes gradually and gently heated, and the warmth radiating therefrom is equally diffused throughout the entire building."

To this description of the system Messrs. Girdlestone add eight special advantages attending it. Of only one of these would I speak, referring you, as to the others, to their Prospectus. That advantage is this, "that no unpleasant smell or vapour is generated;" to which I would add, that having now tried it in my own church eight times, I am satisfied that the atmosphere of the building is greatly improved by it. Not a few of my congregation have expressed to me the same opinion. I must conclude with a description of this application of the system in this special case.

Fordington Church stands on an eminence, and is entirely exposed to all winds, excepting the west wind. Its length, from the west wall of the tower to the east wall of the chancel, is 90 feet. The average width is 46 feet, and the average height, exclusive of the tower, is 23 feet. The cubic measurement of the entire building is about 100,000 feet. The tower from the floor to the clock-room measures 33 feet. It has a fine west window, and is open to the body of the church through an arch, the height of which is 30 feet. The floor of this tower, which hitherto has been damp and cold, is the only place for the girls of a large Sunday-school, and it is now made, from the most uncomfortable, the most comfortable place in the church; for almost in the centre of it we have sunk the stoke-hole, and this being covered

with an iron grating, the heat radiating from the front of the furnace ascends and warms the whole of the space above, and that so completely that the boys who in the clock-room chime the bells find the warmth most comfortable. The smoke and heat pass from the furnace in this stoke-hole into the horizontal flue which runs along the centre aisle to the extreme end of the chancel. The wall of the chancel is built of flints and ashlar, and is two feet in thickness, so we have constructed within it, by taking out some of the flints, a 12-inch flue or chimney. This runs from the north angle of the wall to the apex of the roof, and our chimney-pot is formed by the elevation of the top stone of the water-table, which being hollowed, gives passage to the smoke to the north and south. The furnaces employed, which have been termed "Hydrocarbonic," may be briefly described as follows:—beneath the furnace-bars is a movable tank filled with water. By the heat of the fire the water is gradually converted into steam, which, passing upwards through the furnace-bars into the fire, is, to some extent, decomposed, and the hydrogen, uniting with the air on combustion, generates heat; thus fuel is saved, and heat is increased. Further, that portion of the steam which escapes decomposition, preserves the furnace, increases the draught, and prevents the ignition of any soot that may have been allowed in time to form within the flues. Likewise, by the employment of the water-tank, the loss of heat, by downward radiation, is prevented.

One word more; the experience, especially of my tower, fully confirms the view entertained by me from the first, that with the proper application of heat to the floor, and the amount of that heat not large in proportion to the building, our loftiest churches and cathedrals may be comfortably warmed.

I am, Rev. and dear Sir,


Very truly yours,

HENRY MOULE.

FORDINGTON VICARAGE,  
*December 12, 1870.*



## Characteristics of English Cathedrals.

O dispute which church ought positively to take the first place is idle. Each church has its own merits and its own faults (says the *Saturday Review*), and there is none which can be put forward as undoubtedly surpassing all others in every respect. And, provided the merits and defects of a building are thoroughly understood, the process of striking the balance between them is very much a matter for each man's personal taste. The question certainly does not lie wholly between York and Lincoln. For harmony and unity of design there is nothing like Salisbury; for majesty of bulk and variety of style there is nothing like Ely. Perhaps no one will argue that St. Alban's is the most beautiful church in England, but it is an undoubted fact that it is the longest. For overwhelming internal effect Westminster rises above all, but then the mass of mankind do not look on Westminster as a church, or as a building at all, but simply as a place for the display of monuments. Lichfield is very low, and outrageously long for its height, but the grace of its three spires is unequalled. For a wonderful fusing together of the effect of the earlier Romanesque and the later Gothic there is nothing like the nave of Winchester. Peterborough has its unrivalled western portico; Canterbury has the noblest of central towers. Norwich would hardly receive the first honours from any one, unless haply at the hands of some most patriotic East-Angle, but it is well to remember the existence of so great and magnificent a church, which very few people out of East Anglia seem to know any thing about. The Cathedral Church of Durham has perhaps a better-founded claim than either York or Lincoln to rank at the head of churches of its own style. The Norman form of Romanesque has, both in England and in Normandy, produced a series of churches of wonderful size and grandeur—Jumièges, Ely, Peterborough, Gloucester, Tewkesbury, Southwell, Norwich, and the twin minsters of Caen—but Durham, as a specimen of Romanesque, is above all of them.—*Building News*.

## Sir John Lubbock on our Ancient National Monuments.

**T**HE Mayor and Corporation of the city of Rochester, influenced by a desire to preserve from decay and ruin the Castle of Rochester as one of our national monuments, have obtained from Lord Jersey a long lease of the Castle and surrounding grounds. The formal act of taking possession of it was celebrated on the 13th of October, by a meeting, and Sir John Lubbock called particular attention to the rapid destruction of our ancient national monuments which is continually going on. Avebury, he said, is a sad illustration. It must have been originally the grandest specimen of a megalithic or so-called Druidical monument in Britain, or even in Northern Europe. Old Aubrey said of it that it "doth as much exceed Stonehenge in grandeur as a cathedral doth an ordinary parish church." In the time of Charles II. sixty-three of its original stones still remained. Some years ago they were reduced to seventeen, and he feared that the number has since been still further diminished. In this case the stones were destroyed for the mere sake of the material, each stone being worth a few shillings—not, it is said, more than eight in any instance—and, in other cases, for the mere value of the ground on which the stones stood. Stonehenge itself is being gradually chipped away by barbarous excursionists. A part of the celebrated Devil's Dyke, at Newmarket, has been removed by the Jockey Club, an association of noblemen and gentlemen who ought to be ashamed of themselves for committing such an act of vandalism, in order that they might use the earth of which it is composed to make a trial course for young racehorses. Last year it appears that the Great Tolmen, one of the most remarkable antiquities of Cornwall, was quarried away for the sake of the granite on which it stood. This spring, a portion of the celebrated Dorchester Camp, near Oxford, has been ploughed away by an ignorant farmer. Now, in such cases as these, it is a little difficult to know what steps the nation ought to take to ensure the preservation of these national monuments. In other instances, however, the case is clear. The celebrated

stone at S. Vigians, on which there is an inscription in the Pictish language, the only one known to exist, stands unsheltered and unprotected in a country churchyard, exposed to every chance of injury from passers-by as well as to the inevitable effects of the weather. Again, the grand Cross at Ruthwell, on which is a double inscription from the Vulgate, one in Roman characters and one in Runes, stands, in the same manner, entirely without protection. So also the stone at Newton, which has an inscription in an unknown tongue, is left in private possession. Under these circumstances, the Ethnological and some other Societies have memorialized the Home Secretary, in the hope of inducing Government to take some steps for the preservation of these and other similar national monuments. The Ethnological Society is also endeavouring to collect accurate records of the present condition of our megalithic antiquities. Two such reports have been received; one by Lieut. Oliver on the Channel Islands, and the other by Mr. Spencer Bate, on the Dartmoor district. Even in the few months which have elapsed since these reports were made, two of the most interesting monuments described in them have already been destroyed. Under these circumstances, Sir John Lubbock congratulated the Mayor and Corporation of Rochester on the steps taken to preserve their ancient Castle, and hoped so excellent an example might be followed by the authorities in other parts of our country.—*Building News*.

## Correspondence.

*To the Editor of the CHURCH-BUILDER.*

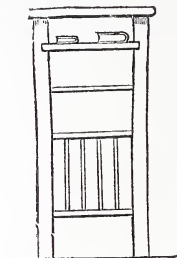
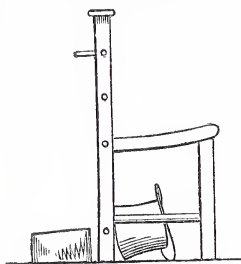
OXFORD, 29th Oct., 1870.

DEAR SIR,—As chairs are now so generally used in our cathedrals and churches, I am induced to offer a few remarks as to their construction.

From almost daily experience I find the incompleteness of the usual method of framing them. In the first place, at the back, there is what is named a hat-rail, but which, in reality, is a foot-rest for the lounge who sits behind me, and whose incessant shuffling of his feet, and I may say scraping of his boots, is a great annoyance. To remedy this, I propose to put one rail only at the bottom, and to attach to it and the back of the seat four upright bars, so closely set together that my neighbour may not

be able to pass his foot between them, or to kick my hat, which will rest upon the floor under my chair.

In the second place, every one must experience the want of a rest for books. It is true that in many of the chairs there is a flat top-rail upon which an unused book will rest, but how often does it happen that, owing to the movement of the occupant of the chair in front of you, your book falls at your feet.



I propose, however, to retain the flat top-rail  $2\frac{1}{2}$  inches wide, and to make the second rail also flat and 4 inches wide, upon which the books will rest safely, although the chair is occupied by a fidget! I have carefully noted that this will be the result.

In the third place, I find that in churches where the Daily Services are said, the accumulation of dust is so considerable that the rush-bottomed seats are so many harbours for the small particles which are ever blown about—and as there is difficulty in expelling it without injury to the rushes, I would substitute an elm seat-board for the rushes, and the cost of the chair is not increased.

Believing that my suggestions will produce improvements in these simple pieces of ecclesiastical furniture, I have obtained the assistance of the well-known chair manufacturer, Mr. B. Payne, of Newbury, who is now carrying out my plan.

Ever faithfully,

J. W. HUGALL.

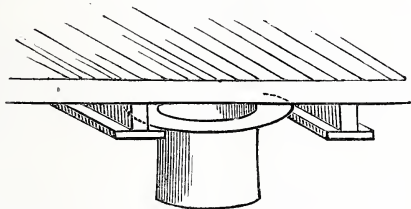
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*To the Editor of the CHURCH-BUILDER.*

RUAN RECTORY, GRAMPOUND, 13th Oct.

SIR,—Enclosed I send a sketch of a contrivance which I have found useful in my church. It is a plan for placing hats under the benches in churches. Hats are often in the way, or are placed upon the floor which is not always clean. By my plan they are out of sight and may be kept clean, unless the feet should go back far enough to touch them, which I have not

found to be the case, especially where there is good space (say 3 feet) from bench to bench.



I should like to hear a practical person's opinion on the matter if it has not been tried before. I have never met with it myself, but some of my neighbours have adopted it and seem to find it very convenient.

Yours, &c.,

H. S. SLIGHT.

P.S.—According to my plan the hat should be about 10 inches above the floor.

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One of the Incorporated Society's Committee of Architects says, "I tried Mr. Slight's plan for hats twenty years ago. The hats would not all suit the slides, and where people KNEEL I found more or less the hats still came to grief; but as hats are now not made so high, and if the hatter of Gram-pound makes the diameter and brims all alike, I dare say the good Cornish people come off well, but I fear its general practicability."

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*To the Editor of the CHURCH-BUILDER.*

OXFORD, 29th Oct., 1870.

DEAR SIR.—In the letter of "Presbyter," in your July number, there are points which have attracted my attention, and I will ask to be permitted to notice them.

With regard to the Priest rehearsing the Commandments from the "side of the table," I think the acoustic effect in one Church may be good, whilst in another an advanced position will be better. But there is a question of right or wrong as to position, which I believe acoustic considerations cannot supersede; and I submit that, not only is the visible effect of the Priest standing at the north end of the Holy Table exceedingly displeasing, but that it is radically wrong—therefore why should he do that which is wrong so that he may have a sounding-board at his back?

The proper position of the pulpit is now recognized as the north-east angle of the nave, and in few churches is that found to be a bad one. I am convinced it is only so when, as "Presbyter" states, the roof is so smooth and free from projections that the voice cannot be arrested. But I would ask, what



is the object or use of a pulpit, except in large churches wherein the preacher must perhaps necessarily approach the people; why should not such a block be omitted in all small churches, and the preacher, standing with his sermon in hand on the floor of the Sacrament, deliver it thence?

Then as to the saying of prayers and the delivery of sermons, much may be written which to many of the clergy would be very unpalatable; but, as it is useless calling wrong right, I do not hesitate to state that many men in Holy Orders have either such a weak voice or such a defective enunciation, that in the one case their people cannot hear them, and in the other they cannot understand them.

I would ask, why do not the Bishops establish a rule that their chaplains shall examine all candidates for Holy Orders on this vital point of powerful and distinct enunciation, and refuse those who fail to satisfy them? But perhaps I should first ask, why there are not Professors of Elocution in the Universities? It must be remembered that in every church there are old and deaf persons who cannot hear a whisper or a mutter. Again, as to the bad habit of saying the prayer or reading a sermon, with the head bent down over a book resting upon a low book-board, why cannot any one whose sight is defective hold a small book in his hand, and not entail upon his lungs a duty for which they were not formed? standing up in fact and speaking like a man—not in the present fashionable and cowardly whisper, but in his own natural unrestrained and distinct tone of voice.

“Rehearse distinctly” are the words of the Rubric to the Order of the Holy Communion.

There is so much good advice and common sense in “Presbyter’s” letter, that it may be presumptuous in me to follow in his wake, but from a lengthened experience of the evils upon which he has treated I have thought that a few words may not be amiss from

A LAYMAN.

## CHISELLING OR AXING?

*To the Editor of the CHURCH-BUILDER.*

SIR,—In the pages of your last Number (p. 116) I see that a writer is quoted as having characterized Anglo-Saxon mouldings as “coarsely chiselled.” I see that his useful date-rules are extracted from the *Architect*, so perhaps he is right, and at all events, as an outsider, I do not dare to question him in the pages of his own journal, but I should be much obliged to you, if so I might obtain, from the Committee of Architects of our Society, a solution of the difficulty which has occurred to me. It is this—should we read “axed” for “chiselled”?—is it not true, as I have been taught, that in these early days, the chisel was not known to the mason—that all their worked stone was hewn and finished with the axe?

Is not the word “chiselled,” here used, a slip of the pen?

I am, Sir,

Your obedient servant,

J. F. STREATFEILD.

## Reviews.

*A Dictionary of Historical and Doctrinal Theology.* Edited by the Rev. J. H. BLUNT. London: Rivingtons.

We gave a favourable notice of the first volume of the "Theological Dictionary" in our last number, and we now welcome the prompt appearance of the second volume which completes the work. A longer acquaintance with the first volume, and some examination of that which lies before us, confirm the opinion we had already formed of the work. A careful index adds to its value for reference, and a scheme of the order in which its longer articles may be read consecutively makes the book not a Dictionary of reference only, but also a collection of careful treatises on the great subjects over which the work ranges. It is a perfect treasure for the clergy: no mean substitute for a library of Church History and Theology for those who do not possess many books: a handy guide to them for those who do.

*Ecclesiastical Art in Germany during the Middle Ages.* Dr. WILHELM LÜBKE. Translated by L. A. WHEATLEY. Edinburgh: Thomas C. Jack, India Buildings. London: Simpkin, Marshall & Co. 1870.

This is a really handsome and valuable handbook of German Ecclesiology, executed by one who thoroughly knows his subject, and possesses the literary skill necessary for dealing with it. The book contains 300 octavo pages and no less than 184 plates and woodcuts of great interest and merit. We cordially recommend the book both to architects and to amateurs.

*The Hidden Life of the Soul.* From the French. By the Author of a "Dominican Artist," "Life of Madame Louise of France," &c. Rivingtons: London, Oxford, and Cambridge.

The work is by Jean Nicolas Grou, a French Priest, who, driven to England by the first Revolution, found a home with a Roman Catholic family at Lulworth for the ten remaining years of a retired, studious, devout life. The work bears internal evidence of being that of a spirit which had been fed on such works as the Spiritual Exercises, the Imitation of Christ, and the Devout Life of St. Francis of Sales, and which has here reproduced them, tested by its own life-experience, and cast in the mould of its own individuality. How much the work, in its present form, may owe to the judicious care of the Editor, we are not aware; but as it is presented to us, it is, while deeply spiritual, yet so earnest and sober in its general tone, so free from doctrinal error or unwholesome sentiment, that we confidently recommend it to English Church people as one of the most valuable of this class of books which we have met with.

*The Happiness of the Blessed ; considered as to the Particulars of their State, their Recognition of each other in that State, and its Difference of Degrees.* By RICHARD MANT, D.D., sometime Lord Bishop of Down and Connor. Rivingtons : London, Oxford, and Cambridge.

The Publishers have done an acceptable service in reproducing, in an attractive and inexpensive form, Bishop Mant's careful collation and exposition of the places of Holy Scripture which throw light on subjects of such interest to all of us, as the condition of the redeemed in the intermediate state and in the eternal life.

*Prayers and Meditations for Holy Communion.* With a Preface by C. J. ELLICOTT, D.D., Lord Bishop of Gloucester and Bristol. Rivingtons : London, Oxford, and Cambridge.

Many of the Companions to the Altar which we have examined seem to have gone to the same sources for their meditations and prayers, so that there is a strong family likeness among them. The book before us seems to be not so much a compilation as an original work. That its tone of churchmanship is very "safe" is guaranteed by the Bishop of Gloucester's imprimatur, for the rest it deserves the Bishop's commendatory words in the Preface, "the warmth of the prayers, the deep spirit of devotion that pervades them, and the freshness that especially marks the volume, will appeal to warm young hearts."

*The Plain Guide.* London : Masters & Co., New Bond Street.

It is fair to our readers to warn them that this little work takes for granted a standard of Church doctrine which will be too "high" for many of them ; and it is fair to the book to say that, so far as we have examined it, it seems to us to be very ably executed ; and many who could not use it as a whole, would probably find helpful its systematic and definite teaching of great truths in which we are all agreed.

*The New Testament, with a Plain, Explanatory Comment.* By ED. CHURTON, M.A., Archdeacon of Cleveland, &c., and W. B. JONES, Archdeacon of York, &c. In 2 vols. Second Edition. London : John Murray, Albemarle Street.

The special features of this edition of the New Testament are first its notes, and next its illustrations. Its notes are brief, but really to the purpose. They were intended to present every Scriptural Lesson selected for daily reading really interpreted, historically, critically, doctrinally, and practically, and yet so briefly annotated as to leave the words of the sacred text itself first and last in the reader's mind. For the learning and soundness of the notes Archdeacon Churton's name is sufficient guarantee. The illustrations deserve special mention ; they are of three kinds : first, historical

pictures, illustrating the great events of the text, taken from Overbeck, having therefore a desirable unity of thought and feeling throughout, and that the thought and feeling of perhaps the greatest artist of the modern school of religious art. The second class of illustrations consists of views of sacred places; and the third, of very interesting panoramic views of scenes in the Holy Land. The latter classes of illustrations are entirely from photographs or from sketches representing the places and scenes as they are at the present day, not otherwise made up or artistically beautified. We heartily commend the work.

*The Book of Common Prayer. With Notes and Illustrations.* London John Murray, Albemarle Street.

A handsome edition of the Prayer Book, broad octavo in size, beautifully printed, with ornamental margins, and rubricated initials, full-page engravings to illustrate special Offices, as Baptism, &c., and wood-cuts inserted in the text illustrative of the Epistles and Gospels. Exactly the book for a present.

*A Concise Dictionary of the Bible.* Second Edition. Edited by WILLIAM SMITH, D.C.L., LL.D.

*A Smaller Dictionary of the Bible, for the Use of Schools and Young Persons.* By WM. SMITH, LL.D., &c. London: John Murray, Albemarle Street.

Dr. Smith's Dictionaries of the Bible are too well known to need recommendation. The large one is recognized by scholars as of the very highest authority on the subjects of which it treats. The smaller work has been compiled from the large one with the greatest care. They supply the place of a whole library of historical, geographical, and critical Divinity, and no one who desires to understand his Bible should be without the work.

*Benedicite; or, The Song of the Three Children.* By G. C. CHILD CHAPLIN, M.D. Fourth Edition. London: John Murray, Albemarle Street.

Taking the Hymn, "O all ye works of the Lord, bless ye the Lord," as the motive of his book, and taking each verse as the title and subject of a chapter, Mr. Chaplin has culled from the whole range of science and natural history such facts as illustrate the power and wisdom and goodness of the Creator. It is a happy idea, very well carried out. We strongly recommend the book, especially for intelligent young people. We are glad to see from the fact that it has reached a fourth edition, that it is already in the hands of a considerable number of them.

## Grants

*In aid of Church Building, &c., made by the "Incorporated Society for Promoting the Enlargement, Building, and Repairing of Churches and Chapels."*

At Meetings held at the Society's House, 7, Whitehall, on November 21st, and December 19th, 1870 (the only Meetings during the present quarter), Grants of Money amounting to £940 were made in aid of the following objects :—

*Building new Churches* at Bexley Heath, Christ Church, Kent; Chalk, in the Parish of Dalston, Carlisle; Dudleston Heath, in the Parish of Ellesmere, Salop; Fewcot, in the Parish of Stoke Lyne, Oxon; Kenley, in the Parish of Coulsden, near Caterham, Surrey; Middleton St. Lawrence, near Darlington; and Skelsmergh, in the Parish of Kendal.

*Rebuilding the Church* at Downham, near Brentwood.

*Enlarging or otherwise increasing the Accommodation in the Churches* at Bere Ferris, South Devon; Bishop's Itchington, near Leamington; Coberley, near Cheltenham; Corwen Crowan, near Camborne, Cornwall; Greywell, in the Parish of Odiham, Hants; Llanishen, near Cardiff; Lugwardine, near Hereford; Old Radford, near Nottingham; Pattishall, near Towcester, Northants; Prittlewell, near Southend; Spennymoor, near Ferry Hill, Durham; Stretford, near Leominster; Swanscombe, near Dartford, Kent; Tolland, near Wiveliscombe, Somerset; and Warminster, Christ Church, Wilts.

Under urgent circumstances the grant formerly made towards building the Church at Lynmouth, in the Parish of Lynton, near Barnstaple, was increased.

The Society likewise accepted the Trust of sums of money as Repair Funds for the Churches at Low Marple, St. Martin's, Cheshire; Rowledge, St. James, in the Parish of Binstead, Hants; and Thurstonland, St. Thomas, near Huddersfield.

The Incorporated Society has assisted, during the last six Monthly Meetings, one hundred and three cases; these comprise twenty-seven new Churches; the re-building of twelve, and the restoration or improvement of sixty-four. During the same time but a small sum has been remitted to the Society, whilst several thousands have been distributed. The public and clergy will, therefore, it is earnestly hoped, act more liberally, so as to enable the Committee to meet the many outstanding and expected applications. Moreover, the School-Church and Mission-House Fund, which has done so much good, has now but a few shillings in hand, and several schemes are already waiting to be helped by it.



*Quarterly List of SERMONS preached, and MEETINGS held, in aid  
of the Incorporated Church Building Society.*

\*\*\* The letter O denotes Offertory; S, Sermon; M, Meeting; A, Association.

**Canterbury.**

Nov. 7 Smarden (in lieu of)...S £5 0 0

**York.**

Nov. 16 Fangfoss .....O 2 8 0  
16 North Ormesby.....O 1 12 0  
23 Barmby Moor .....S 2 0 0

**London.**

Nov. 11 Hackney Ch. Fund ...A 35 13 5

**Durham.**

Sept. 15 Beadnell .....S 3 8 9  
27 Jarrow Christ Church S 2 6 7  
Nov. 2 Whitworth .....O 1 10 0  
24 Westgate.....S 1 0 0  
30 Newburn Holy Saviour  
Church (Spec. Fund) O 1 17 6

**Winchester.**

(No remittance.)

**Bangor.**

(No remittance.)

**Bath and Wells.**

Oct. 27 Corfe .....S 2 6 0  
Nov. 2 Rowberrow .....S 1 5 0  
2 West Pennard.....S 22 7 9  
26 High Ham.....S 0 16 0

**Carlisle.**

(No remittance.)

**Chester.**

(No remittance.)

**Chichester.**

Sept. 29 Findon .....S 4 13 4

**Ely.**

Nov. 5 Withersfield .....S 1 2 0  
26 Orwell.....S 1 12 6  
29 Biggleswade .....S 1 10 6

**Exeter.**

Nov. 1 St. Columb Major.....O 3 14 11  
2 St. Wendron.....S 1 0 0  
3 Torquay, St. Luke's...O 15 15 3  
16 Lesnewth (in lieu of)...S 1 0 0  
24 Honiton.....A 5 10 6  
24 Hockworthy .....O 1 10 0

**Gloucester and Bristol.**

Nov. 17 Newland.....S 3 16 3

**Hereford.**

Sept. 14 Bucknell.....S 3 0 0  
Oct. 5 Tuck Hill.....S 6 16 0

**Lichfield.**

Sept. 23 Adderley .....O 1 12 0  
29 Horninglow.....O 2 10 0  
Nov. 2 Whixall (in lieu of) ...S 1 0 0

**Lincoln.**

Sept. 15 Sibsey .....S £6 12 2  
Oct. 4 Gainsbro' Holy TrinityO 2 4 1  
22 Coddington .....O 2 17 6  
22 Gedney Hill .....S 1 18 2  
Nov. 8 Sleaford .....O 5 8 6

**Llandaff.**

Oct. 27 Llangwm Urcha .....S 1 0 0  
Nov. 11 Briton Ferry.....O 2 0 0  
29 Mynyddislwyn .....S 1 4 0  
Nov. 22 Penrhôs .....S 0 16 0

**Manchester.**

Oct. 4 Rochdale .....O 7 12 7

**Norwich.**

Sept. 24 Fundenhall .....S 3 7 2  
29 Ormsby, St. Margaret S 1 18 6  
29 Mendlesham .....S 3 16 0  
Oct. 1 Little Glenham .....S 1 3 0  
1 Bacton .....S 1 2 0  
5 Bexwell .....S 5 2 8  
Nov. 15 Brisley .....S 1 12 4  
15 Gateley .....S 1 9 3  
28 Spixworth .....S 1 5 0  
29 Milton.....S 7 10 0

**Oxford.**

(No remittance.)

**Peterborough.**

Sept. 23 Brafield.....S 1 4 6

**Ripon.**

Sept. 1 Ilkley .....S 2 3 6  
14 Shipton-in-Craven .....S 8 5 0  
27 Bradford, St. Michael  
and All Angels.....S 2 0 0  
Oct. 31 Leeds, St. Clement's...S 2 1 6  
Nov. 9 Bingley, Holy Trinity O 6 1 10  
16 Leeds, St. Mary's.....O 0 10 6  
17 Lockwood .....O 4 16 10

**Rochester.**

Sept. 14 Forest Hill, Christ Ch. S 5 0 0  
23 Barking Ch. Union ...A 7 7 0  
Nov. 23 Wheathampstead .....S 2 12 7  
Do. (for Spec. Fund) S 2 10 0  
28 Cheshunt, St. James...S 2 7 0

**Salisbury.**

Oct. 15 Compton Abbas .....S 0 10 0  
Nov. 28 Aldbourne .....S 2 9 9

**St. Asaph.**

Oct. 21 Corwen .....S 1 3 8

**St. David's.**

Nov. 28 Cwmdanddwr .....O 2 2 0  
29 Kenarth.....S 0 10 0

**Worcester.**

Sept. 19 Droitwich, St. Nicholas O 5 2 0  
Oct. 21 Temple Balsall .....S 4 7 0  
Nov. 2 Mitton .....S 1 17 4  
11 Stoke.....O 3 3 0

**Sodor and Man.**

(No remittance.)

# Incorporated Society

FOR PROMOTING THE

## ENLARGEMENT, BUILDING, AND REPAIRING OF CHURCHES AND CHAPELS

In England and Wales.

Established in the year 1818, and Incorporated by Act 9th Geo. IV. cap. 42, intituled "An Act to abolish Church Briefs, and to provide for the better Collection and Application of Voluntary Contributions, for the purpose of Enlarging and Building Churches and Chapels." Dated 15 July, 1828.

*Patron,*

HER MAJESTY THE QUEEN.

*President,*

HIS GRACE THE ARCHBISHOP OF CANTERBURY.

*Vice-Presidents,*

HIS GRACE THE ARCHBISHOP OF YORK.  
THE BISHOPS OF ENGLAND AND WALES, &c. &c.

*Treasurer*:—HENRY HOARE, ESQ.

*Secretary*:—REV. GEORGE AINSLIE, M.A.

*Chief Clerk*:—MR. H. DUNNING.

*Bankers*:—MESSRS. DRUMMONDS, Charing Cross.  
MESSRS. HOARE, Fleet Street.  
BANK OF ENGLAND.

Number of Places assisted by the Society to 19th	
December, 1870 . . . . .	5,721
New Churches erected . . . . .	1,559
Old Churches rebuilt or enlarged . . . . .	4,162
Number of Additional Seats obtained . . . . .	1,480,263
Number of Free Seats . . . . .	1,148,535
Amount contributed by the Society . . . . .	£775,343
Which has called forth a further expenditure on the part of the public of not less than . . . . .	£7,026,452
Number of <i>Mission Churches</i> aided . . . . .	81
Amount contributed . . . . .	£2,544
Number of <i>Repair Funds</i> deposited with the Society . . . . .	237
Amount invested . . . . .	£55,455


Donations or Annual Subscriptions of *any amount*, either for the GENERAL FUND, or for the MISSION-CHURCH FUND, will be gratefully received, and may be paid either direct to the Office in London, Rev. George Ainslie, 7, Whitehall, S.W., to one of the Society's Bankers, or through the local Hon. Secretaries.

# The Church-Builder.

No. XXXVIII.

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## An Appeal.

OME of the Church Societies have this great advantage, that they make a grant every year to the good works which they aid. We will not say that they thus ensure that gratitude which has been cynically described as "the thankful expectation of future favours;" but we may say that this annual shower of gold naturally fertilizes the soil on which it falls, and it would be strange indeed if it did not produce an annual crop of grateful returns.

The Church Building Society has not this advantage. It makes its grants for the building of a new church, or for the restoration, re-arrangement and enlargement of an old one, once for all, and its work is completed there for many a year. But it has not the less a claim upon the gratitude of those whom it has thus effectually helped; and it ought not to die out of their grateful remembrance, since every time the worshippers enter the door of their church, every time they worship within it, they are enjoying the fruits of the Society's benefaction.

We do not think that people who have been helped in past years by the Society will for a moment deny that they do owe a debt to it; we do not suppose that any one of them would deliberately say, "We have got all we want of you, and care no more for you; it is nothing to us whether you are or are not able to help others now as you helped us then." They would perhaps plead that they have so many other parish works in hand, and so many extra parochial claims, that they sometimes

forget their old friend, and at other times allow his claims to be postponed to those of more urgent claimants.

What we ask is that every church which has had a grant from the Society will give it one offertory in each year. Is it too much to ask? One offertory in return for the past help given when it was needed, one offertory from your finished work, to help others who are struggling to do the same work in their turn. It is not, surely, much to ask from each church, and it would be a gold mine to the Society.

It has made grants to not less than 5745 churches. If the offertory from each only averaged £1, that would give the Society an additional income of over £5000 a year.


### The Bishop of Lincoln's Pastoral.



THE Incorporated Church Building Society has to make its grateful acknowledgments to the Lord Bishop of Lincoln for having this year issued a Pastoral Letter on its behalf, from which it asks attention to the following extract, especially to the valuable sentence with which it concludes:—

“The aid received by us from the Church Building Society has been considerable; but we owe still more to the spirit of zeal and munificence in this good cause which has been kept alive by its means since its foundation in 1818; and I trust we shall show our thankfulness to God for His blessing to ourselves in the possession, and recent restoration, of our noble and ancient parish churches, by contributions to the necessities of others, who are in need of help in this holy work. THE BUILDING OF A NEW CHURCH, AND THE RESTORATION OF AN OLD PARISH CHURCH, ARE GENERALLY ATTENDED WITH THE QUICKENING OF THE SPIRITUAL LIFE OF THE PARISHIONERS; AND, IN THIS RESPECT, CHURCH-BUILDING AND CHURCH-RESTORATION FORM AN IMPORTANT PART OF HOME MISSIONARY WORK.”

## The Architectural Museum.

HE Royal Institute of British Architects and the Architectural Association are professional bodies, though both, we are bound to say, extend a courteous and cordial recognition to amateurs of their noble profession. The Architectural Museum has from the beginning been more indebted to, and dependent upon, and fostered by the general art-loving public, and to them we beg to make an appeal on its behalf. The Museum, when withdrawn from South Kensington, built itself a commodious and well situated home at the back of Westminster Abbey, but it acquired this great advantage at the cost of a heavy debt secured by mortgage on the building. This debt is a considerable hindrance to the prosperity of the Institution. The interest makes so large an encroachment on the annual income as to cramp the authorities of the Museum in the expenditure required to make it thoroughly answer its educational purpose. Some members of the profession have made very handsome offers of donations, if others will contribute also enough to provide for the payment of this debt. We appeal to all lovers of Ecclesiastical Art to contribute their quota to meet these generous offers and secure this desirable result, which they may send to Mr. Joseph Clarke, the Secretary, Stratford-place, W.

An extract from a recent lecture at the Institution by Mr. J. P. Seddon, will show the nature and value of some portion of the collection, and will also be of intrinsic interest to our readers:—

“Mr. Seddon said that his object was to bring before architectural students the varied treasures of the Museum, and to render them more generally known than, he was sorry to say, was the case at present, and the goodly gathering before him gave him hopes that, to a certain extent at any rate, that object would be achieved. The Architectural Museum and its contents, as it stood, had cost not less, in one way and another, than £5000, and it had only been established after years of unremitting and painstaking labour on the part of its Secretary, Mr. Clarke, and the Council generally, and the cost of merely fixing



the casts upon the walls had amounted to hundreds of pounds. It would be found on examination that the distinct types of architectural ornament were but few, and had been handed down from remote ages with less variety of treatment than at first might be supposed. Thus the refined Greek had clearly its parentage in the ancient Egyptian and Assyrian, and in its turn was copied by the Roman. And after the convulsions which caused the overthrow of the Empire of Rome had subsided, the same elements were re-used by the founders of the various Romanesque styles and the artists who in Byzantium still worked after Oriental traditions. The Museum had some fine examples of Classic work belonging to the Institute of Architects, but its collection was mainly composed of the later Mediæval styles. Some fine Romanesque capitals, however, showed by their interlaced ornaments carved on their surface, and not growing out of them, the character of work which had spread into the various countries from the Byzantine influence. The Gothic of France never freed itself so thoroughly from these traditions as did the English, and with the square abacus carried quite late into the style the conventional horns reminding one of the Corinthian scrolls, and even the Ionic volute, and the acanthus remained almost throughout the principal type of the foliage employed in it. Whereas in England, as the Early English style became a distinct and complete one, full of admirable and quite local characteristics, so was the Early English foliage developed into a perfect style of its own. The Museum was most remarkably rich in the carved work of this date; and some recent additions, in the shape of some casts of capitals from St. David's Cathedral, were most valuable, as showing whence and how this class of work arose. This was not from the Byzantine class of Norman ornament, but from the cushioned Norman capitals, on the face of which at first trefoil-shaped leaves were cut, and at last they budded into foliage of the freest character, although the cushion element still mingled among the leaves in a curious fashion. A magnificent series of capitals and corbels from Llandaff Cathedral were next pointed out, as being perhaps the finest examples of Early Gothic foliage in existence, so free and perfect, and with so little reminiscence of their Norman origin, that it was only by

reference to the earlier transitional St. David's work that it could be seen whence this was derived. This Llandaff work seemed the perfection of stone foliage, with the idea of strong vegetable growth, bold and free lines, perfect modelling of leaves and stems, full of gradation and lovely lines in every part. The next series of Early English capitals, though beautiful in their way, were more conventional, and far inferior in the above-named characters. These were from the East Anglican churches, such as Ely and St. Alban's. Another group from Westminster Abbey and Stone Church might be considered as intermediate. The freedom of design and arrangement of their stems in spandrels were admirable and decorative, and the leaves broad in treatment and playful in detail, the trefoil not so rigidly adhered to, but three-lobed, irregular-shaped leaves, some with trefoiled ends, abounded. A fine cast of the capital of the central column of the Chapter House found at Westminster, was pointed out as a curious example, the detail being very quaint if closely examined, but the effect poor from the height at which the original is fixed, though piquant, being executed in Purbeck marble. Here, it was remarked, was an example of the value of this Museum, in that its galleries permitted of a close examination, impossible hereafter to be attained in the Chapter House itself. One bracket from Wells Cathedral was described as fine in general design, but inferior in treatment of the leaves and stems to those of Llandaff, which it generally resembled. Some very fine and boldly-treated Early English foliage of another type was pointed out as coming from and characteristic of Lincoln Cathedral. In leaving this class, Mr. Seddon insisted on the necessity that whatever leaves were adopted, they should bear examination, and look as if, gathered and pressed, they would be symmetrical and perfectly formed throughout; and with regard to the stems, that great care should be taken to secure a good contour of moulding in every direction, and continued and delicate gradation in their projection, a point which is often lost sight of in French work, where effect at a distance is sometimes coarsely sought. Among the Decorated work in which the conventional character is superseded by a naturalesque one, and the foliage no longer seems to grow out of the stone columns, but to be rather bound

round and attached to them, some beautiful examples from Southwell Minster were pointed to and compared with examples from St. Ethelred's Chapel, in Ely-place, Holborn, which are, though vigorously, coarsely sketched, like some of those figured in M. Viollet le Duc's book, and which consequently Mr. Seddon thought might have a French origin. Quite another class is that from the Lady Chapel at Ely Cathedral. This looks as if it had been elaborately conventionalized from crinkled cabbages; yet even with all its elaboration truly drawn, each leaflet is traceable, with its fibre to the stalk, and not a mere nobbled pretence, such as a modern carver would make of it.

"Passing to still later or Perpendicular and Flamboyant work, Mr. Seddon said he could hardly follow Mr. Ruskin in what he thought his rather overstrained and sentimental notion as to its having taken dead and shrivelled leafage as a type. Certainly it was clear that Early Gothic carvers affected and copied the bud rather than the flower, and the vigorous shoot of spring pushing out of the ground than the fully-fledged and opened leaves of summer. Thus the Middle Gothic carvers revelled, without doubt, in the perfect foliage of the vine, the maple, the oak, and the other trees of the forest; and the later Perpendicular carvers rejoiced in the tumbled and crumpled, and often nondescript, leaves, with reversed curves, as they did in their mouldings; but they took also for types other plants which seemed to serve their purpose, and gave vigour enough often to the thistle and its spines and scooped hollows, the seaweed, with its fanciful arborescence, and put plenty of life into them. Occasionally they twisted their stems about like limp macaroni, and lost nerve in mere ornamental nonsense. The style was then in its decay, and there was little left to grieve about. Of Renaissance work, the Museum has much valuable work from Venice, the gift of Mr. Ruskin, from the Doge's palace, very able, and full of fine curves and subtle modelling, but reminding one of the Classic, the type of which they had reverted to—the acanthus-leaf, but without the rigidity of the ancient examples—beautiful to look at, but not good examples for study, as not being clear and defined, or true and precise in outline, like the Early Gothic. In conclusion, the speaker said he thought he had shown his audience that the Museum con-

tained a store of fine architectural ornament for them to study from, and it was a collection which, from its very nature, must grow, and was capable of being weeded out and improved almost *ad infinitum*. It was simply laziness, ignorance, and prejudice, therefore, to ignore or despise it; and possessing in his friend Mr. Wallis a curator and teacher of drawing who was intimately acquainted with its contents, and able and willing to assist students in copying them, he hoped that the Art-classes that had recently been established there would be suitably attended."

### Grave Crosses.



NE of the things which is especially striking in looking over a large collection of drawings of these old sepulchral memorials is the endless variety of designs into which the original simple form of a cross has been developed. Some of

the designs are only quaint; some are not, perhaps, free from a charge of inelegance; but many are ingenious and beautiful, and the eye ranges over them with unsatiated interest and pleasure.

A little reflection suggests some further remarks on the designs. Out of a collection of hundreds of examples there will not be found even one perfectly plain cross. This can hardly be accidental; the plain cross must have been intentionally avoided for some reason, or it must have occurred sometimes. What was the reason? When we begin to look for a reason for this peculiarity in the treatment of the cruciform design, we found ourselves sent a step further back still, to ask why was a cross put on these grave stones at all so universally as we find it?

The answer which first comes into the mind is, to mark that the person there buried was a Christian. Then, the cross is used as the symbol of our Faith, in the same way as it is signed now on the brow in baptism, and as people in those days used to sign themselves with the sign of the cross at certain times of Divine Service, and at other times. It is the more remarkable that the cross marked on the grave stone should not sometimes

be such a plain cross as was used in these ritual crossings. The cross used as the symbol of the Faith seems, however, to have been always developed into an ornamental form, and the symbolism seems not difficult to understand. A plain cross would represent the instrument of the Lord's death, and would bring to mind the shame and suffering of the Passion. What is wanted is a representation of the triumph over death through the cross, and of the glory of the risen Saviour. Therefore no doubt the mediæval designers exercised a loving ingenuity in developing the cross into every variety of ornamental form.

In the majority of these ornamental forms one idea is traceable—the idea of the wood of the cross, having like Aaron's rod, budded and blossomed; and there is usually one blossom indicated—the fleur-de-lis—the flower of purity. Sometimes instead of the lily it is the vine, symbolizing both the sacramental fruit of the vine and the life-giving blood of the cross, as in the example below, from Hexham, Northumberland, in which the whole grave stone is covered with the luxuriant leaves.

Another characteristic of these designs is that in the great majority of examples of recumbent grave stones the design does not consist simply of four equal members, but it has a long shaft, and the shaft most commonly rising from a base of three steps. In the case of upright head-stones, on the contrary, the design is usually of four equal members with no shaft.

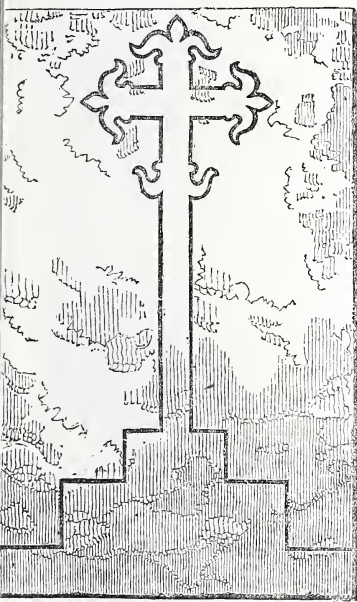
That the cross is a symbol of the Faith is the first idea which suggests itself, but there is another which has some claims to consideration: that the cross is a symbol of the deceased person. In some examples there are two crosses, one accompanied by symbols of manly occupation, as a sword; the other by female symbols, as a pair of shears. In one example, at least, there are two larger crosses, which we assume to represent a man and his wife, and a smaller one, which would probably indicate that their child, also, had been buried in the same grave. In signing a document a man made his mark, which even now is almost always a cross—the cross represented himself. In the recumbent effigies of great people the stone was sculptured into the likeness of the deceased, looking heavenward, with his hands clasped in prayer; in these humbler



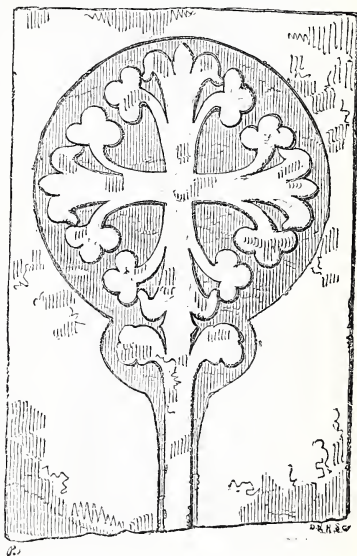
monuments the stone was marked with a cross from head to foot, the "vera effigies" of a Christian man; it was foliated into a cross of triumph, in sure and certain hope of his joyful resurrection.

It will be seen that the examples which illustrate these remarks are all from flat grave stones, uncoped and unmoulded, which may have formed part of the pavement of the parish church, or may have covered the grave in the churchyard. In two of them the design is executed in incised lines; on the other two, the head of the design is thrown into relief by counter-sinking a circle round it.

The first woodcut from Lynby, Notts, is an example of



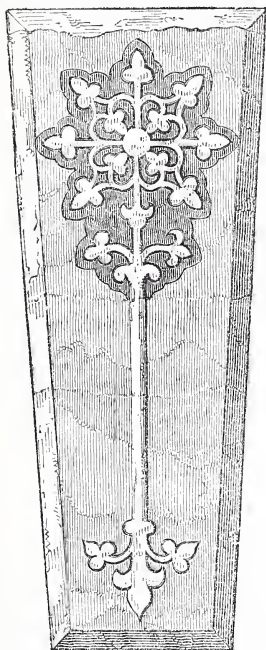
Lynby, Notts.



Bakewell, Derbyshire.

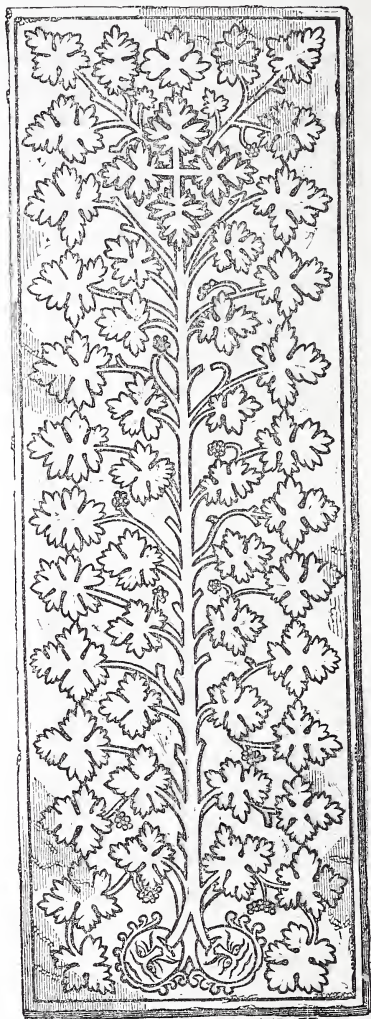
a very large class, in which the design consists of a plain cross with the terminations of its upper limbs expanded into *fleur-de-lys*, and the stem rising from a graduated base. In the second example, from Bakewell, Derbyshire, trefoiled leaves

are introduced on each side of the lily flower, and the whole design is elegantly treated, the circle round it giving the finished effect of a frame to the picture. The third, from



Welsh Bicknor,

Gloucestershire.



J. JEWITT

Bexham, Northumberland.

Welsh Bicknor, Gloucestershire, treats the foliage more conventionally, and elaborates the design, counter-sinking it in a pattern which adds considerably to the general ornate effect. It is more commonly in brass sepulchral crosses that the limbs of the cross are terminated with vine leaves, and vine leaves are often made to branch here and there in a stiff conventional way out of the stem. The idea, in our fourth woodcut from Hexham, of making the vine occupy the whole stone is original, and very effectively carried out.

It will be observed that not one of the four monuments has any inscription, not even a name. It is the case in nearly all these ancient grave stones. Probably it was partly because few people could read in the class of life to which the people belonged, who used such monuments as these; we find symbols of sex and trade sometimes upon them which served as rude hieroglyphical epitaphs. Perhaps partly it was because people were then less anxious for the posthumous reputation which can be obtained by a costly monument and a flattering epitaph.

## A Mission Chapel.



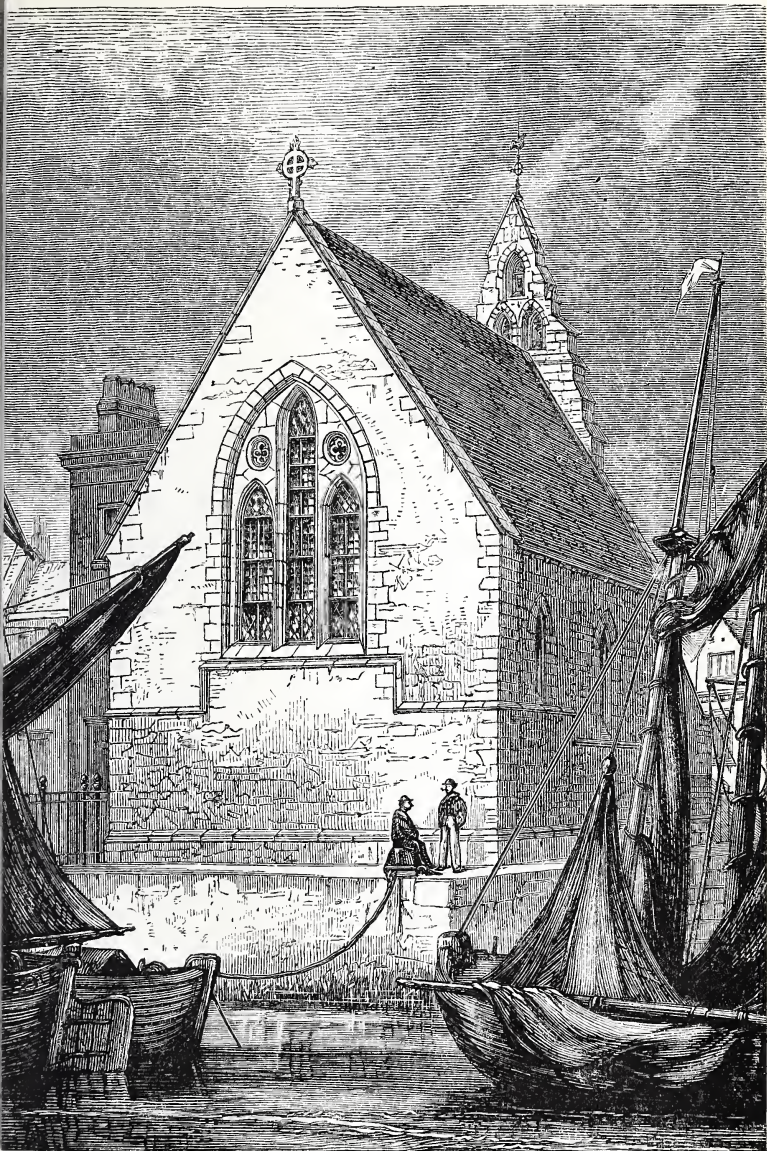
WE have from time to time called attention to the important part which Mission Houses and Mission Chapels are likely to take in the earnest efforts which the Church is making to provide for the spiritual wants of the whole people. We have the pleasure of giving a wood-cut of a chapel of this kind, to which the Incorporated Church Building Society has had the pleasure of giving a contribution, designed by Mr. Street and now nearly finished, for the use of the Waterside Mission at Gravesend.

What we have generally in view when glancing forward at the Mission Chapels which we trust the Church Building Society is going to help to scatter over the land, is the hamlets separated by miles of hilly road from their parish church, where it is desirable to give the people easy and regular opportunities of attending divine worship and the means of grace; and the dense popula-

tions of our towns, where the people need to be gathered in groups, to a service of very simple character, and gradually taught and trained up to the worship of the great congregation. The example before us reminds us of the many special cases in which such supplementary ecclesiastical buildings are also needed, in making provision for the spiritual wants of special classes of people. The work, of which this chapel is a feature, is one of such interest that our readers will, we are sure, be glad to have some account of it.

The "classes who get their living by the water" are naturally a class by themselves, a class not given to going to their parish church, and whom it is very difficult for the parish clergyman to get hold of. Wherever there is a considerable number of this class they need a clergyman of their own, and he needs the machinery of a Mission House for the head-quarters of his work. Some six or seven years ago the present mission was started among this amphibious class at Gravesend. Its first home was characteristic. At a spot on the bank of the Thames, not many yards from the pier where the Princess Alexandra first landed, stood prominently a public-house known as the "Spread Eagle." The fishermen hauled up their boats in the creek close by, and habitually resorted to the house. This public-house was obtained as the Mission House of the new Waterside Mission. To the work among the local population was added the task of visiting the emigrant ships which drop down with the tide and stop a few hours at Gravesend before they fairly start on their long voyage. The plan was worked by energetic men and succeeded. The room in the "Spread Eagle" used for Divine Service was soon habitually crowded, and another room was thrown into it. The two together were perhaps capable of fairly accommodating 50 people, there were usually 100 crowded into the space: so that the erection of a chapel became a thing greatly to be desired. But where was the money to be obtained, seeing that the cost of the current expenses of the work had been raised not without anxiety and difficulty? The money came when it was wanted. A lady, desirous of erecting some memorial to a relative, offered £1000 to build the chapel as his memorial. It was found however, that the purchase of the piece of ground adjoining the "Spread Eagle",





St. Andrew's Waterside Mission Chapel, Grabsend.





Mission House, the building up a solid foundation from the rock at low-water mark, and other incidental expenses, would cost about £1500 more. The greater part of that too has been raised—though there is still room for the benefaction which any of our readers may be disposed to give; the foundation of the building was laid last St. Peter's Day; and it is hoped that the finished chapel will be consecrated on St. Peter's Day next. We make a rather long extract from a paper by one of the clergy in the "Penny Post" of last November, which gives a very graphic sketch of the interesting details of the work.

"The masons are busily at work at our head-quarters, where the old 'Spread Eagle' public-house (our Mission House) is being utterly changed. Part of the foreshore has been taken in, and a solid sea-wall built down to the rock, protecting the site of the chapel from our rough tides, which would certainly 'dis-establish' us if they could. All this has a wonderfully cheering effect on clergy and lay-helpers alike. And surely mission-work ought to be carried out with a bright and cheerful heart. Missions are the safety of a Church. No Church can live and prosper that does not foster them. It is a law of our being. Blood must go out to the extremities and back again with a rush, if the heart itself is to be in health; and a mission to our sailors ought never to be forgotten. I commend this to the consideration of our clergy when they are thinking what subjects they will bring to the notice of their people. We send out missionaries and iron churches and Bibles to our colonies, and to the heathen beyond. Well and good! Can it be right that the sailors who work the ships that carry them should be intemperate and foul-mouthed? I remember an incident which illustrates this point. I was on board a ship the other day with the missionary curate, he in one part and I in another; we accidentally met, and he said, 'Son of a clergyman,' motioning to a seaman with whom he had been talking. 'Oh, indeed!' I said, 'where does your father live?' and so we began talking, and he took me to his cabin, and we read his mother's letters. There they were, the tender loving words, just such as my mother might have written to me. In the middle of this a rough sailor burst into the cabin with some foul words in his mouth. When he saw me he pulled up. I didn't know what to do. It had come so directly before me, that I felt bound to notice it; and yet I knew perfectly well that it would have been worse than useless to say any thing that he would think sour or crabbed. So observing by his accent that he was a Norwegian, and evidently knew very little English, I smiled and said, 'I think you've learnt the wrong English words first, haven't you?' He gave me a pleasant look in reply, which was at once an expression of regret and of thanks, and said, 'Well, sir, these are the first words we learn on board of an English ship.' Now I would ask any one who is sending missions to the heathen to reflect on the 'first reading book' which we thus put into the hands of a Norwegian sailor who

wishes to learn the noble English tongue—the tongue of Shakespeare, of Milton, of Bacon's Essays, of Addison's 'Spectator,' and of our English version."

"You see how the deepest pathos and the richest vein of humour lie side by side in this rough work, and how we have to study presence of mind—to say the right thing in the right place, 'the word in *his* season,' repartee of a grave and dry kind when we are 'chaffed' in public; and heart-talk when we are alone, God's minister and a living soul face to face." . . . . .

"You may imagine that we are drawn to this work with a wonderful fascination. The changing river; the rushing tide; the roughness of the class of men, and yet their *bonhomie*; the uncivilized character of many of the groups of men, sometimes, alas, intoxicated, too often so when first they drop down the river from the docks; and all this roughness and novelty within twenty-five miles of London, with its clubs, and its books, and its pictures. I have travelled in many countries, but the very same kind of enjoyment may be found here, and sometimes in its raciest form. My own work lies chiefly on shore, I only go occasionally afloat, to help. I was tempted to envy our two missionaries the other day, a clergyman and lay-curate, both Oxford men. I was about the Mission House, they were sailing out full of spirits, the cleric with two black bags full of books and papers, and Bibles and Prayer Books; the layman with a close-reefed pilot's cap on, and an enormous roll of 'Illustrated News' under his arm. They were going off to an emigrant ship which had just come down from the docks. We hailed each other as we met, and they asked me whether I did not envy them. Of course I did. I was looking after the workmen employed on the building, then I was going up into the hot streets. They were off to the river, where there is always a breeze on the hottest day. Why it wasn't a bit more enjoyable, in one way, when I first wrote B.A. after my name, and went off after my degree to travel in Spain, thanks to my good father. I remember crossing the Straits in an open boat from Gibraltar to Morocco. I didn't enjoy it more than many a row about this river. I wonder whether any young fellow of private means will come and give us a couple of years' voluntary service. One noble fellow gave us three years' service in this way, and most valuable they were. He has left his mark on the Mission, never to be effaced, I hope. The Bishop of Rochester permits me to give a title for this work. They tell me men shrink now from orders; if it be so (which I doubt), one reason is, perhaps, the cavilling now going on about Church 'views.' Come out on the river with us, stand in a dark fore-castle amidst half-drunken sailors, and you won't listen to cavillings about 'High Church, and Low Church, and Broad Church,' you will become 'Real Church,' without knowing how the process was carried on. The dreamer of dreams who writes these lines, longs to see a missionary curate devoting his time to barges. Oh! such a quaint life it is, sailing or drifting up and down old Father Thames sluggishly, with a rich dark red sail. What do they think about, I wonder, while we highly-civilized people rush about in trains forty miles an hour, and if we haven't three posts a-day send a telegram? Why this war, which keeps people from the Continent, is send-

ing them to the Azores, and all sorts of out-of-the-way places. Surely the Azores can't present greater contrasts than yonder stout, leisurely barge-man presents to the well-dressed man of business who goes up to town every day by rail, and reads the 'Times,' and the 'Telegraph,' and the 'Daily News,' on the way."

## The Sister Arts.



HERE have been some attempts lately to throw discredit on the combination of Painting and Sculpture with Architecture, on the pretext that Architecture does not need such meretricious aids.

In Mr. Barry, R.A.'s, recent lecture at the Royal Academy we are glad to find that he has spoken on the subject in words which every true artist will recognize as judicious and true. We quote a few sentences:—

"It is no doubt true that in a perfect work art-decoration must be considered indispensable, but there is this difference between decoration and beauty of proportion, that without the latter nothing can please, while it is possible to recognize beauty in an architectural work which is deprived of the advantages of the former. It may be questioned whether this principle has of late years been sufficiently recognized. A passion for ornamental detail has often seemed to obscure the true principles of art, and when we have looked for the indescribable charms of symmetry and proportion we have been asked to be content with carelessly-planned and over-decorated ugliness, seeking to disarm criticism by calling itself 'picturesque.' But, though proportion may be the first quality essential to beauty in our art, it is not, of course, sufficient in itself. It must, as we have seen, be supplemented by beautiful and appropriate ornament. The architect must go hand in hand with the sculptor and the painter. In this country, for various reasons, the latter have scarcely ever a fair chance, and the architect has had too often to lament over consequent incompleteness in the realization of his conceptions. To diffuse nobler and juster ideas on this subject would be a work worthy of this Academy. In such an event we should cease to tolerate any art but the

best, and the bareness of the interior of St. Paul's and our public buildings would no longer be matters of national reproach. And such hopes are not altogether visionary.

\* \* \* \* \*


"But while contending for the fraternal union of the painter, the sculptor, and the architect, as essential to the production of perfect architecture, it must not be forgotten that the architect must in this case be '*Primus inter pares*.' The decoration of the structure must not interfere with the principles of his design, and there must be a general willingness to sink self-assertion, and co-operate in the production of a perfect whole.

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"No architecture can be really perfect which does not receive the support of its sisters Sculpture and Painting; and no fashion of building can be commended which imposes on them unworthy rules, and rejects their highest perfection. We cannot doubt that these were the convictions and practice of the Mediæval architects, and an enlightened adherence to their principles would put an end to anything like an unintelligent copying of their defects. Whatever the architecture of the future is to be, it is clear that it must be consistent with the display of the sister arts in their completest state of development. Is it too much to hope for such a consummation, or to look forward to a time when this employment of the fine arts allied to the marvellous progress of science will again produce masterpieces of architecture for the delight and instruction of an enlightened world? In the meantime we may be sure that a new style will never be discovered by talking of it. It must arise, if it is to come, naturally from the wants and requirements of the time. To force these requirements into an artificial and, perhaps, retrograde channel is not the province of the architect. It is his part to study and guide them by his knowledge and artistic genius, controlled by common sense. Architecture, if pursued on other principles, claiming to dictate when it should be content to follow, may find itself left dreaming on the bank, while the great stream of human progress rolls on, ever deepening and ever increasing in its way, to that mysterious goal where all things finite must find their solution."



## Primary Art Education.

OME years ago we visited a Village School, which has left a pleasant impression on our minds ever since. It was a very common-place little room architecturally, rather below than above the average of village schools in size, proportion, and finish; and if furnished in the usual way with two or three dusty S.P.C.K. maps, and half a dozen texts hung awry on the whitewashed walls, it would have been as cold and uninteresting in effect as village schools commonly are. But the vicar had a theory that it would help the children to like school better, if the room in which they spent so many school hours were made pleasant to the eye; and that it would teach them how to make their cottage rooms pleasanter to live in if they saw a pattern in the school room; and that when they had been used to the pleasant school room they would not be content until they had made their own rooms, when they had any, equally agreeable; and that, finally, to make home more agreeable was to go a long way towards the inculcation of many domestic virtues and the securing of many domestic happinesses. Accordingly, he had papered the walls with a pretty paper, and hung up a few really nice pictures, and put a few pot flowers in the windows. It cost very little, and the bright cheerful effect was admirable; it was impossible but that it should tend towards the results which the vicar aimed at.

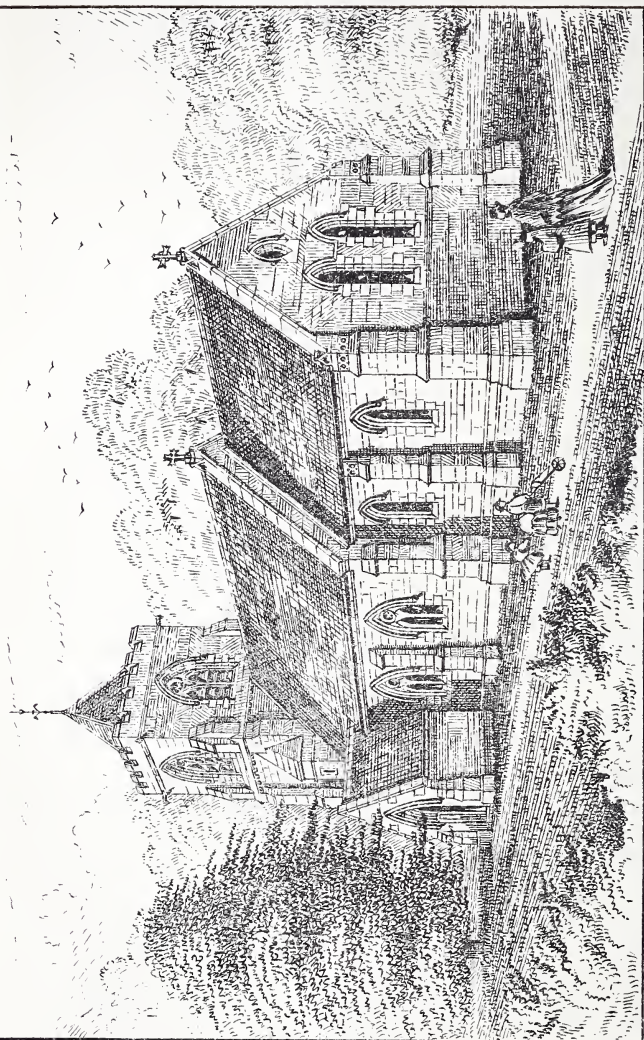
We were reminded of this humble attempt—but very successful in its way—by the account of the decoration of the City of London Schools, in the *Architect* of last January, where the same theory has been carried out in a more costly style.

“We have recently seen,” says our contemporary, “a very interesting application of distemper painting, for purposes of mural decoration, at the New City of London Middle Class Schools. Most of our readers will know that this institution owes its existence to the efforts and energy of the Rev. W. Rogers, one of the newly-elected members of the London School Board. He seems to have conceived the idea of making

the dining-hall attractive to the boys, both in an artistic and educational sense. With this view the walls have been decorated, or rather are in process of decoration, by tolerably large pictures, which have all the real permanency of, at least, *modern* fresco-work, while they have certainly more of brilliancy. A large view of Rome as seen from the Tiber, as also those of Edinburgh and Paris, have been placed in position, and the four of the series will be completed by a painting of Constantinople; the group comprising four cities which to any boy's imagination must certainly contain much that is both historically and artistically interesting. Carrying out the same idea of decoration, the bays between the windows contain figure subjects on gold ground, in the style of mosaic cartoons, and these represent such English worthies as Chaucer, Shakespeare, Milton, Caxton, Cromwell, Newton, Wellington, and Nelson. It is not too much to say that the brilliant effect these mural pictures present would lead one to think that oil, and not distemper, was the medium which had been used in producing them. The portrait subjects have been painted by Mr. D. T. White, who is becoming so well known by his familiar figure subjects in our annual Exhibitions; while the general treatment of the whole and the more scenic subjects have been produced by Mr. John O'Connor, one of our best known and most eminent scenic artists. In conjunction with the committee of the schools and the Rev. Mr. Rogers, they may well be congratulated on producing a kind of work interesting in its story, effective in its process, and yet inexpensive in its production, and which we can assure our readers is well worth a visit of inspection."

There is a wide range between the pretty, cheap wall-paper and coloured prints of the village school and the frescoes of the City of London Schools; but the idea is the same in both—to make the school room itself an instrument of teaching, and teaching of a very valuable kind: the love of order and beauty; the appreciation of the higher instead of the lower pleasures of sense; the art of making home attractive, instead of being so cold and dull as to drive its owner for brightness and colour and cheerfulness and comfort to the public-house parlour. We commend the subject to the consideration of School Managers and School Boards.





\* S : PETER'S : GUSSEY : LINCOLN'S INN : JAS : FOWLER : ARCHT : 1870

COVELL'S ANASTATIC PRESS, IPSWICH.

## An Account of the Church of Gunby St. Peter.

**I**N this village, once called Gungewordebi, and subsequently Gunnebi, Colgrim the Saxon was allowed to retain his manor after the Conquest, and Sortebrand one oxgang of land. Various owners are mentioned as having land in this parish after that period, and in 1185, we find that the Templars possessed a toft in Gunby, then held by one Rainerus. Subsequently Bolingbroke Priory was enriched with grants of land in Gunby by various benefactors. In 1317 John de Orby, clerk, died, leaving his estate here to Sir Robert Willoughby, his heir. The Earl of Buchan, Sir H. de Beaumont, and William of Wainfleet, the celebrated Bishop of Winchester, were afterwards landed proprietors. In the fifteenth century, the Massingberd family, through a marriage into the family of Sir John Bernak, of Burgh, came from Sutterton into this neighbourhood, and eventually acquired the whole manor of Gunby.

It would seem that the church which has lately been removed was erected towards the close of the sixteenth century, and took the place of a more ancient building. This more recent edifice was constructed of plain brick, and, in the year 1743 probably, the nave was lengthened at the expense of the chancel, which was consequently shortened to the extent of half its original dimensions. In 1868 it was determined to pull down the church, as it was rapidly falling into decay, and to erect a new one in its stead. The present building is of roughly-dressed Ancaster stone, and in style may be termed Geometrical Decorated. It consists of tower (the old one having been re-cased), nave, with south porch and chancel, having a vestry on the north side. The chancel is opened to the nave by a double chamfered arch, the inner arch resting upon elaborately carved corbels, without the usual respond projection. The nave and the chancel are covered with an interlaced rafter roof. The seats of the nave are of stained deal, those in the chancel of carefully wrought oak work. The flooring is laid with Minton's patent tiling, arranged in



various well-devised patterns. The north wall of the chancel is broken by an arch which opens into the vestry. On the north side of the sacrarium is an aumbry which is used as a credence table; on the south side are sedilia. The font, which is octagonal, and of elegant construction, bears upon its principal faces the double triangle, I.H.S., a Maltese cross, and X.P.C., while its angles are enriched with dog-tooth moulding. It is supported by a surrounding arcade, the pillars of which are of Devonshire marble, standing on a circular basement. The lower part of the pulpit, which is of Ancaster stone, is plain, having on its cardinal face merely a simple cross. The upper ledge is carved and supported by six short columns of Devonshire marble; which, resting upon the lower part, form a screen of open work. The east window of the chancel consists of two lancets, with a vesica let in between their heads. These and the rest of the windows are at present filled with green tinted cathedral glass, though the south-east window of the nave is about to be filled with stained glass by Clayton and Bell. The church is roofed with Collyweston slate, which harmonizes pleasantly with the Ancaster stone, and is surmounted by red crest tiles of elegant pattern. The tower, which consists of three stages, is ornamented at the corners with gurgoyles, and crowned with battlements and a debased spire, forms a striking feature in the building. The nave, chancel, and porch are each finished above with a floriated cross. At the south-western angle made by the nave with the tower is a turret containing a newel staircase leading into the ringing chamber. The only objects of interest belonging to the old church which could be retained in the new were the four bells, the least of which bears the date 1634 and two other curious Latin inscriptions, and also two memorial brasses. Of these, which are placed on the north and south sides of the east-end of the nave, the smaller one commemorates Judge Lodyngton represented in his robes with an anelace by his side, and a lion beneath his feet. One of the two shields originally inserted in the slab remains, and bears three pallets on a chief, a lion passant gardant, for Lodyngton, impaling Umfraville. Beneath—"Lodington William sancto tumulo requiescens. Justus erat quoniam sit cœlestis dape pascens. Hic jacet Will' de Lodyngton, quondam Juris Justiciarius illus-

trissimi d'ni Regis Henrici quinti de communi Banco qui obiit nono die mensis Januarii A'no D'ni MCCCCXIX cujus a'ie ppiciet deus. Amen." The other brass has been made to serve for two branches of the Massingberd family. Inserted in the slab are effigies of a knight and his lady, beneath a good double canopy, a shield, and a portion of a border legend. Of these, the first two are of the same period, circa 1400, and the last two of the middle of the sixteenth century. The male effigy, with a lion under the feet, is clothed in a pointed bascinet, mail camail, over which hangs a collar of SS, a short surcoat, broad hip-belt, articulated epaulieres, pointed genouillières, and cuffed gauntlets; the female effigy is represented in a reticulated head-dress and veil pendent behind, and on each side of her face, a tight-fitting dress, and a mantle. Round the neck is a small collar of SS, and two little dogs appear beneath the feet. This is in memory of Thomas Massingberd, who married the daughter of Sir John Bernak, of Burgh, and died 1405, and his wife. A hundred and fifty years later the brass was used to commemorate a Sir Thomas Massingberd, who, after the death of his lady, through whom the Bratofst estate came into the family, joined the order of St. John of Jerusalem. The original border legend was then beaten out, and replaced by the following:—"Syr Thomas Massyngberde, knight, and dame Johan hys wyfe, speeyale desyres all resnabull creaturs of your charyte to gyfe lawde and prays unto . . . . queen of everlasting lyfe—with . . . ." The character of the inscription, which in part remains, indicates a desire to offer up an invocation to the Virgin, although it stops short of such invocation. The original inscription has been beaten out, as may be discovered by a minute examination of the legendary plates, which were then engraved with the present legend. Of the five shields that at one time adorned this slab, two only now remain, one charged with older Massingberd bearings, viz. three quatrefoils, a boar passant in chief with a cross potence on its shoulder, and the same impaling a coat now destroyed; according to Holles, the other bore ermine a fess for Bernak. Three helmets within a bordure engrailed for Halliday. On a cross humetté five escallops between four lions rampant for Massingberd, as granted to Sir Thomas Massingberd, by Thomas Wriothesley, Garter, and the

then Clarencieux, 6 Henry VIII. The total length of the church is seventy-five feet; width of the nave twenty feet; the height to the wall plate is twelve feet; to the apex of the roof twenty-seven feet; the height of the tower forty-eight feet. The plans were drawn by James Fowler, Esq., of Louth, and the work well executed by Messrs. White & Wood, of Alford, at a cost of about £1,250. The benefice is a rectory, and is consolidated with the Vicarage of Welton-le-Marsh, and is held by Rev. A. Wright, Rural Dean.

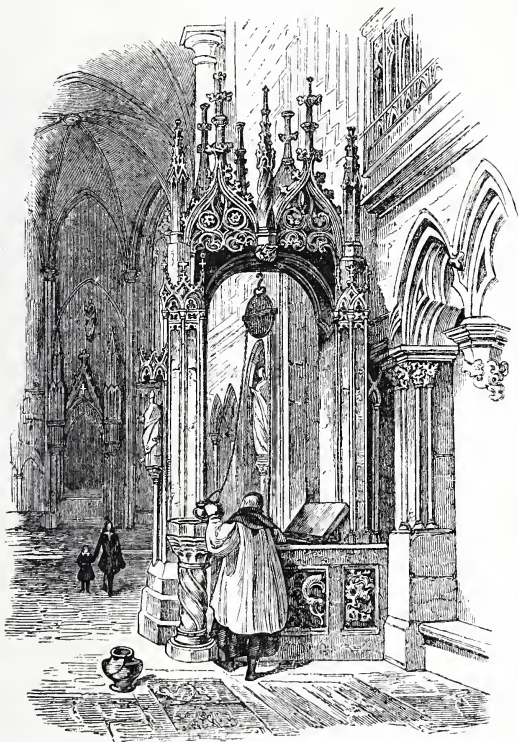
### Holy Wells.



HOLY Wells are still common in all parts of the United Kingdom, and are still regarded with considerable reverence in Ireland, Wales, and Cornwall. Frequently they have buildings erected over them; perhaps the most beautiful example of such erections is that which encloses St. Winifred's Well, at Holy Well, in Flintshire. Sometimes they occur in churchyards; and sometimes within the churches themselves. The origin of the reverence paid to them is probably various. In some cases the well was probably a sacred well in ante-Christian times, and the local cultus was adopted and Christianised by the early missionaries. In other cases the spring had served for the daily uses of some early saint, and was venerated on his account. In still others the well had furnished the baptismal water for some illustrious convert, or for the villagers generally on their first conversion, and therefore had been held sacred ever after.

In support of the first suggestion we may adduce some of the Saxon Ecclesiastical Canons, which forbid the superstitious worship of trees and wells. An example of the second kind is a well in Glasgow Cathedral, which was the spring out of which St. Mungo was accustomed to drink. And a well in the crypt of York Minster is an example of the third kind, for it was enclosed in a little wooden chapel for the baptism of King Edwin, and the cathedral was afterwards built up around the wooden baptistery.

Dr. Wilhelm Lübke, in his "Ecclesiastical Art in Germany," gives us some foreign examples. St. Peter in the Vatican, St. Ponziano, and St. Alessandro, have flowing springs in their crypts. In the crypt of SS. Peter and Paul, at Gorlitz, is a well. In that of the Cathedral of Paderborn issues an arm of the Pader river. To the Kelian Spring, in the crypt of the New Minster Church at Wurzburg, is ascribed miraculous powers. Some of these wells have appropriate canopies over them. Such a well, in the Cathedral at Ratisbon, is shown in our woodcut, for which we are indebted to the publishers of the above-mentioned work. Another similar canopy exists in Strasburg Cathedral—if the Prussians have not destroyed it—and another in the Minster of Freiburg.



Well, Ratisbon Cathedral.








very prominent points of the design. In the continental churches both of France and Germany the doorway is usually of considerable size and of very elaborate design, tracery and sculpture of the highest class being lavished upon them. Which mode of treatment is best with reference to the whole design of the church is a question not to be hastily determined; but there is no question that, taken as isolated features, our English doorways will not bear comparison with the foreign ones. Our woodcut gives an illustration of their size and richness of decoration in the "Bridal Portal" of St. Sebald, Nuremburg. The rich tracery of the double arch, and the row of statues under canopies (the Wise and Foolish Virgins), which decorate the jambs are very characteristic. The woodcut is one of those in Dr. Wilhelm Lübke's "Ecclesiastical Art in Germany," which we reviewed in our last number, and we are indebted for the use of it to Mr. Jack, of Edinburgh, the publisher of that beautiful book.


### The New S. P. G. House.

OR one reason we regret that we have to record the erection of a new house for the S. P. G. We think that the idea started some time since of a Church House, in which all the principal Church Societies should be housed together, with a common hall for meetings, board-room, and chapel, was a very valuable idea, and we regret that the erection of this separate house for one of the Societies should interpose another obstacle in the way of its fulfilment. We are aware that the S. P. G. was willing to take part in the larger scheme, and that the difficulties arose in other quarters. One great Society was already located to its satisfaction, and thought it inconsistent with its interests to move; another, which possessed a fine site on which a Church House might have been built, asked terms which it was not thought right to accede to. So that the S. P. G. did not buy and remodel its new house until there seemed no immediate prospect of the accomplishment of the larger scheme; still it does make the prospect of its accomplishment still more hopelessly remote, and therefore we regret

it. Perhaps the last hope left is that Sion College should sell its present house, and move westward—say, to the Thames Embankment—and there erect a new house, which should combine the features of a Church House and a Clergy Club, throwing open its advantages beyond the narrow circle of the City clergy to those of the whole of London, and in some points to those of the whole kingdom.

Taking the S. P. G. House on its own merits, it is on a good site, sufficiently near Charing Cross, the great western focus of the metropolis, yet in a very quiet nook, and with a pleasant look-out on the Park. The house was a commodious one, and has been ably treated by Mr. Butterfield, to adapt it both in arrangement and in appearance to its new uses. A small chapel, and a library, are the new and most interesting features of the arrangements; a spacious board-room, and convenient rooms for the officials complete its practical recommendations. We are glad to assure our readers who have had an engraving of the exterior sent to them, that the façade to Duke-street is not really so ugly as is there represented. The architectural features are, for the most part, as they are therein sketched out, but the dormer windows have been altered for the better, and the patterns of coloured brick are not so obtrusive as they seem in the print, or the design so wanting in repose. On the contrary, it is a meritorious adaptation of the old house, and a very few years of London climate will tone down any little crudeness of present effect.

### Primitive Candle Bracket.

 **N** Rowstone Church, Herefordshire, are two iron brackets fixed to the walls of the chancel, which seem to be of the fourteenth or fifteenth century; they are hinged so as to fold against the wall, and have each five prickets for holding the ends of long candles, which would go through the rings above. Alternate ornaments of cocks and fleurs-de-lis, cut out of thin iron, are fixed on both sides. The two brackets differ both in size and in design, and were probably not the work of the same hand. They are the only examples of this kind in England.

## Correspondence.

## CHAIRS, BOOK BOARDS, AND HAT RESTS.

*To the Editor of the CHURCH-BUILDER.*

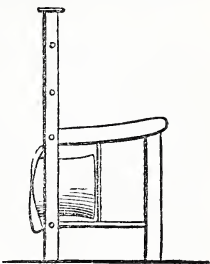
LONDON, 27th February, 1871.

SIR,—As an habitual worshipper in a church seated with chairs, I may perhaps be allowed to point out an objection to the plan of your correspondent, Mr. Hugall, for accommodating the hats of worshippers under their seats, and to suggest a remedy.

Mr. Hugall's plan is to place the hat on the ground in the very place where, if he kneel, the worshipper's feet will be; so that either the hat will be injured or its owner be compelled to adopt the unedifying squatting attitude.

Now for the remedy. Suppose me to put my hat under the chair of the person before me, who shall be prevented from kicking it by rails similar to those suggested by Mr. Hugall, but arranged under the middle of the chair thus:—

It will be found that the person who sits behind me will not put his feet on the rail of my chair because his hat is there; the person before me will be prevented from kicking my hat by the rails; and I shall rest in comfort between them without having my heart wrung by the sufferings of my hat, or my body shaken by the restlessness of my neighbour.



Yours faithfully,  
A. Y.

*To the Editor of the CHURCH BUILDER.*

OXFORD, March 14, 1871.

DEAR SIR,—Having read the letter of the Rev. H. S. Slight in the last number of the "Church Builder," I ask permission to offer a few remarks as the result of my long experience and trials of various methods for the resting-places of those inconvenient articles of men's dress—hats.

In the first place I would argue on the understanding that Church benches are not more than three feet wide (although the usual width is two feet ten inches), and that from the floor to the underside of the seat-board is sixteen inches.

The slides suggested by Mr. Slight—and others with and without springs—are objectionable, because when placed under the seat-board the hat must necessarily prevent the owner from kneeling, inasmuch as his feet extend to within six inches of the partition behind him; or, to enable him to kneel, the slide must be fixed in the space remaining between the feet of two kneelers, and in this space there will be barely sufficient room for the hat to hang, for the crown of it measures seven and a half inches from side to side, and there is only half an inch beyond left between the feet of the two persons. But I see an objection to this arrangement; in the event of a man entering the bench late, and females occupy the remaining spaces, he cannot place himself in such an attitude as will enable him to fix his hat in the slides. Mr. Slight observes that the hat should be about ten inches above the floor, which at once settles the point, that it must hang between two persons, because few men have feet of less length than eleven inches, so that—that dimension taken from the space under the seat, viz. sixteen inches—leaves only five inches for the hat, which I have shown is insufficient.

I have not any hesitation in endorsing the opinion of the member of the Committee of Architects that the plan is impracticable.

What plan, then, should be adopted until men have abandoned entirely the fashionable chimney-pots? I believe there is not a more satisfactory one than the use of hooks, single or double (the latter are best), fixed under the book-rests, and in the space between two persons; and as the hat is ordinarily seven and a half inches wide, and six and a half inches high, a very small portion of it is presented beyond the four inch book-rest.

If you will permit me, I will allude to another article,—an umbrella, which is so obnoxious on a wet day—and where can we place them to drain during service? In two churches I have used appropriate stands, placed within the door of the nave, satisfactorily; and I think they are very requisite in all churches. Those who may have fears of losing, through mistake, a valuable umbrella, may secure it in the stand by one of “Burford’s straps, with a buckle that locks.”

Ever faithfully,

J. WEST HUGALL.

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*To the Editor of the CHURCH-BUILDER.*

SIR,—In designing church seats I have usually made the hats clip under the rear of the seat, instead of the front, as shown in Mr. Slight’s drawing. As there shown the heels must necessarily injure them, while if placed in rear they are out of the way of heels; and as every one has his hat before him it will be his own fault if he kicks it with his toes. There is plenty of space, with ordinary kneeling mats, to clear the crown.

THOS. BLASHILL.

*To the Editor of the CHURCH-BUILDER.*

SIR,—For choir benches, which stand very near together, so as to leave no room for a deep book-board, I have found a kind of trough or rack to hold books and music, useful. I think the idea originated with the architect on this estate, Mr. Overton. A plank is fixed along the back of the bench, and is divided by partitions, so as to give to each singer a book-box for himself.

Something of the kind might easily be fixed to a church chair.

Yours faithfully,

E. SLATER BROWNE.

S. Katharine's Parsonage,  
Savernake Forest.  
Epiphany, 1871.

*To the Editor of the CHURCH-BUILDER.*

SIR,—A few years ago an invention was brought under my notice which seems worthy of the consideration of those of your correspondents who are suggesting what to do with one's hat in church. It seems equally applicable to benches and chairs, and is perhaps simpler and cheaper than the slides which Mr. Slight describes and sketches at p. 31 of your last number. The invention may be described as a piece of thin iron rod about eighteen inches long, bent in the middle in a horizontal plane, and then the bow bent again in the vertical plane till it is parallel with the straight sides, the bow then flattened and pierced with three nail-holes, so that when the bow is nailed to the under side of bench or chair, the straight sides form a slide for the hat. In the example before me the ends of the slides are finished with brass knobs; it bears the name of Mr. W. Conradi, 23, Charles Street, City Road.

Believe me,

Yours, &c.

H.

## WARMING APPARATUS.

*To the Editor of the CHURCH-BUILDER.*

MR. EDITOR,—Some of your readers may be interested in the following brief description of a mode of warming churches, which has lately been used in a church of which Mr. James Brooks is the architect, and will be glad to compare it with the mode described by Mr. Moule in your last Number.

Mr. Brooks's plan has a stove sunk in a pit, or chamber, below the level of the floor, and carries the hot air from this chamber in a flue, of which the pavement forms the covering, along the length of the church. Since



the church is a large one, with aisles, he has three such flues along the length of the body and of the aisles. His plan differs from Mr. Moule's in this: that instead of carrying the heated air out of doors by a shaft at the east end, he causes it to return on each side of the hot flue, so that it arrives at the stove-chamber already partly heated. Thus, no heat is wasted, and the same temperature can be obtained in the church, with less expenditure of fuel. On the other hand, I apprehend that a larger original cost is needed to construct the return flues, and I should think that in a large church it might need a little stove (a little gas stove, perhaps, would be easiest), to be applied to the farther end of the flues in the first instance, to "make them draw."

Faithfully yours,

E.

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*To the Editor of the CHURCH-BUILDER.*

SIR,—In your January number you have an article on a new way of warming churches. When will some architect try for us the experiment of heating a church by the old Roman method of a hollow floor and wall flues, with hot air supplied under the floor by an external furnace, passing up the wall flues, and out into the open air by external openings, or into the upper part of the church by internal openings, at the height of the wall plate? The method would, if practicable, be especially adapted to the warming of a church in which chairs are used. If it is not practicable I wish some of your professional correspondents would tell us why. If it is practicable, I wish they would tell us why they do not practise it.

Yours, &c.,

L.

## Reviews.

*The Seven Periods of Church Architecture.* Defined and Illustrated by EDMUND SHARPE, M.A. Second Edition. London: E. & F. H. Spon, 48, Charing Cross.

Rickman, the first systematizer of the study of our ancient national Architecture, divided it into five classes—Saxon, Norman, Early English, Decorated, and Perpendicular; but for many years we have all been accustomed to insert a class of Transition from Norman and Gothic, and to sub-divide the Decorated class into two—the Geometrical and the Decorated. Mr. Sharpe adopts this seven-fold classification, and proposes a slight alteration in its nomenclature. He proposes to name the Gothic classes, from the characteristic features of their windows, Lancet, Geometrical, Curvilinear, and Rectilinear. He then proceeds to illustrate the characteristics of these styles. The specialities of the illustrations are:—1,

that Mr. Sharpe takes a single bay of a church as embodying the spirit of the whole design, and representing the whole building. 2. He takes all his illustrations exclusively from the great churches, as those which were executed by the ablest masters of the art of their period; and 3, he presents us with twenty steel engravings (besides some woodcuts), giving an exterior and interior elevation of ten of the finest examples of Architecture in the kingdom. The engravings are very beautifully executed, and the book forms a most attractive introduction to the study of Church Architecture.

*The Testimony of the Catacombs and of other Monuments of Christian Art concerning Questions of Doctrine now disputed in the Church.*

By the Rev. WHARTON B. MARRIOTT, B.D., F.S.A., &c. London: Hatchard, 187, Piccadilly.

The literary monuments bearing upon questions now and for some time past disputed within our Church, have been under the examination of Divines and Historians ever since the revival of learning; but the monuments of early Christian and Mediæval art have not been sought out with the same diligence, collated with the same care, and made to throw the light they are capable of throwing, upon the history and doctrine, the customs and usages of the early Church.

De Rossi's recent publication of his long series of researches in the Catacombs of Rome, popularized in England by the work of Dr. Northcote and Mr. Brownlow; and Mr. Parker's photographs from the early Christian antiquities in the churches and museums of Rome, have given us new material to work upon, and have attracted men's thoughts to the subject. The majority of students have brought the results of their studies to bear in favour of the revival of ancient art and ritual. Mr. Marriott has distinguished himself from the rest by his ingenuity and research in adducing arguments in an opposite direction from the same field of research. His principal work was on the subject of the ministerial vestments worn in the early Church. The book before us contains some gleanings from the same field in the form of three occasional papers, whose drift is sufficiently indicated by their titles. The first is, *Monuments of Christian Art*, from the second to the eighteenth century, illustrating the gradual development of the cultus of the Virgin Mary. The second, *Monuments of Christian Art* having reference to the supremacy of the See of Rome; and the third, the bearing of the Autun Inscription on the early belief in the Sacraments of Baptism and of Holy Communion, and on the State of the faithful after Death. The evidence of ancient art on the first of these subjects may be presented in the words of Mr. Marriott's own recapitulation.

1. *First four centuries.*—Of all the pictures in the Catacombs, the date of which can be referred to the first four centuries of our era, there is not one in which the Virgin Mary is represented, which is not purely Scriptural in its character. "Christian art at this time," to use Dr. Northcote's own expression, "was kept strictly within the limits of the Canonical Books of Holy Scripture."

2. *Fifth and sixth centuries.*—In the more public monuments of Rome and Ravenna, which date from 400 to 600 A.D., there is nothing inconsistent with those earlier pictures of the Catacombs. On the contrary, in the one monument of them all [the mosaic of the Adoration, from S. Maria Maggiore], which was evidently intended formally to embody the faith of the Church, as proclaimed just previously in the Council of Ephesus, the natural arrangement of the scene is purposely departed from, in such a way as to mark that the Virgin Mary, however near to our Lord in respect of His Incarnation, had no place upon the throne which belongs to Him and to Him alone.

3. *Seventh and eighth centuries.*—Side by side with convincing proofs of a rapidly progressing barbarism in Italy at this time, we find figures of Saints and of the Virgin Mary intruded into those portions of older churches which had hitherto been exclusively devoted to proclaiming the glory of the risen Saviour [e. g. on the triumphal arch of the church].

4. *Ninth and later centuries.*—In the ninth century for the first time—a period of the greatest barbarism in Italy—there appear upon the walls of churches at Capua and at Rome representations of the Virgin Mary enthroned, and in all the splendours of royal estate, in dress of purple and gold, a golden crown upon her head, and scarlet shoes upon her feet.

And from this ninth century onwards, in an age the most barbarously ignorant and terribly corrupt, we find one step of advance after another made in the exaltation of the Virgin to heavenly and divine honours. And the whole series culminates in the twelfth century, in which the worship that of old had been offered to God alone is diverted from our Lord to be bestowed upon Mary. Whether the reader agree or not with all Mr. Marriott's deductions, he will at least be introduced in his work to some valuable monuments of Christian antiquity in the plates, and to some curious and often valuable information on kindred subjects.

*Self-Renunciation.* From the French. With an Introduction by the Rev. T. T. CARTER. Rivingtons : London, Oxford, and Cambridge.

The number of books treating of the higher spiritual life which are continually being published is one out of many happy indications of the spread of a deeper and higher tone of religious thought and life among us. Mr. Carter has made a valuable addition to the series in the book before us. It is an abbreviated translation of the treatise by Father Guilloiré, one of a famous group of French spiritual writers of the last century, "on the art of dying to self in order to live to Jesus." "No spiritual writer," says Mr. Carter, "more strictly or in greater fulness of detail sets before the soul this great principle of spiritual self-sacrifice." Again, he testifies, "nothing of specially Roman doctrine occurs in this treatise, there was no need on this account to omit any single passage." It dwells on principles and the inward struggles of the soul, rather than on definite rules and technical details. It is therefore suitable for all who, under whatever outward circumstances, are

seeking to lead a holier life. It does not indeed form a complete elementary manual of the higher life, but it may very profitably be taken after, or together with, any of them. In the Introduction, Mr. Carter takes the opportunity to make some remarks on the Religious Life—technically so-called—which will be read with interest.

*Guide to the Statues in the West Front of Salisbury Cathedral.* By H. T. ARMFIELD, M.A. Salisbury: Brown & Co. London: Simpkin, Marshall, & Co.

In our last number we mentioned the restoration of these statues: this little tract is a description and explanation of them, and is accompanied by a lithograph of the West Front, which makes the description easily intelligible. A brief extract will give the clue to their meaning. "The statues are arranged in five horizontal lines. The grouping of the sculpture is associated in idea with the familiar verses of the Te Deum:

"To Thee all angels cry aloud: the Heavens and all the powers therein,  
To Thee cherubim and seraphim continually do cry.

\* \* \* \* \*

The glorious company of the Apostles praise Thee,  
The goodly fellowship of the Prophets praise Thee.

The noble army of Martyrs praise Thee.

The Holy Church throughout all the world doth acknowledge Thee."

For fuller information the reader is referred to Mr. Armfield's work entitled "The Legend of Christian Art."

*Translations from L'Esprit de S. François de Sales.* London: the Church Press Company.

St. François de Sales had his Boswell in the good Bishop of Bellay, the *Esprit de St. François* is his record of the Saint's table talk, and this little book contains some extracts from it. There are, of course, some valuable sayings among them, but these secondhand scraps of conversation are not to be compared in value with his Devout Life and his Letters.

## Grants

*In aid of Church Building, &c., made by the "Incorporated Society for Promoting the Enlargement, Building, and Repairing of Churches and Chapels."*

At Meetings held at the Society's House, 7, Whitehall, on January 16th February 2nd, and March 20th, 1871, Grants of Money amounting to £1,460 were made in aid of the following objects:—

*Building new Churches at Caldmore, in the Parish of Walsall; Clewer*

St. Stephen, near Windsor; Derby, St. Ann; Ely, in the Parish of Caeratanear Cardiff; and Newark, St. Leonard's, Notts.

*Rebuilding the Churches* at Church Lawford, near Rugby; Easton-in-Gordano, near Bristol; Ettingshall, near Sedgley, Staffordshire; Linkenholtnear Hungerford; and Martindale, near Penrith.

*Enlarging or otherwise increasing the Accommodation in the Churches* at Bebington; Birkenhead; Boughton Blean, Faversham; Britford Salisbury; Bywell, St. Andrew, Newcastle; Canterbury, St. George Catterick, York; Crawley Down, Sussex; Dunton, Winslow, Bucks Germansweek, Launceston; Lacy Green, Princes Risborough; South Shields, St. Hilda; St. Mary-le-Strand; Syston, Leicester; and Thorpe Arch, Tadcaster.

Additional Grants were voted towards building the Churches at Earl's Court, St. Matthias, Kensington; Nottingham, St. Andrew. Rebuilding the Churches at Abthorpe, Towcester; and Burton Pedwardine, Sleaford.

Grants were also made from the School Church and Mission-House Fund towards building School Churches or Mission Houses at Harrowbarrow, in the Parish of Calstock, Cornwall; Rhwsfa, in the Parish of Nantmel, Rhayader; Sewers End, in the Parish of Saffron Walden, Essex; and Walthamstow (St. John's Parish), Essex.

The Society also accepted the Trust of sums of money as Repair Funds for the Churches at Burton in Lonsdale, Yorkshire; Cautley, in the Parish of Sedbergh, York; and Kensington, St. Stephen, Middlesex.

The Meeting held on the 20th of March was the last in the Society's financial year; and grants amounting to £6,195 have been made in it towards the erection of thirty-two new Churches (twenty-six of which are entirely free and unappropriated); the rebuilding of seventeen, and the enlarging or otherwise increasing the accommodation in seventy-eight existing Churches. The cost of carrying out the above works will call forth from the Promoters the sum of £281,290. The Committee have also granted the sum of £600 towards building eighteen School Churches and Mission Houses; but in every case there has been much regret felt at the smallness of the sum voted through the inadequacy of the Funds placed at their disposal.

*Quarterly List of SERMONS preached, and MEETINGS held, in aid of the Incorporated Church Building Society.*

\*.\* The letter O denotes Offertory; S, Sermon; M, Meeting; A, Association.

Canterbury.			Jan. 18 Westminster, St. John A £3 9 3		
Dec. 17	Rolvenden, Alms Box..	£0 7 6	24	Hornsey .....	S 15 5 9
Feb. 4	Chislehurst .....	A 2 10 0			
York.			Durham.		
Dec. 6	Bagby .....	S 0 10 3	Dec. 22	Heworth, St. Mary's ...	S 1 1 1
16	Eldon .....	S 1 0 0	29	Brancepeth .....	O 2 2 0
Jan. 26	Stokesley .....	S 3 13 0	Jan. 10	Doddington .....	O 2 0 0
London.			17	Auckland, S. Andrew's	O 5 0 0
Jan. 13	Ealing .....	A 7 8 6	25	Haughton-le-Skerne...	A 2 1 0



**Winchester.**

Dec.	5	Southampton, S. Peter A	£9 10 3
	13	Hampshire C. B. S. ...A	50 0 0
	15	Merstham.....S	5 15 0
	22	Thorpe.....S	3 10 6
Jan.	2	Streatham, Christ Ch. S	16 17 10

**Bangor.**

Dec.	29	Bangor.....A	11 15 3
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**Bath and Wells.**

Dec.	6	Staple Fitzpaine and Orchard Portman.....S	3 0 0
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**Carlisle.**

Jan.	3	Carlisle, St. James.....O	1 13 7
	4	Haverthwaite.....S	0 11 0
	17	Isle of Walney.....O	1 1 0

**Chester.**

Dec.	21	North Rode.....S	3 13 6
Feb.	3	Over Tabley, St. Paul's O	2 0 0
	16	Romilly, St. Chad's ...O	5 0 0

**Chichester.**

Dec.	20	Midhurst.....O	3 16 3
Jan.	12	Chailey.....S	6 14 3
	18	Ditchling.....O	3 0 0

**Ely.**

Jan.	6	Milton Ernest.....O	1 8 2
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**Exeter.**

Dec.	1	Stratton.....S	2 9 1
	6	Oakford.....S	2 4 6
	16	Ashburton.....A	3 17 4
	21	Withecumbe.....S	4 3 0
	29	Egloschayle.....A	1 1 0
	31	Calstock.....O	2 2 6
Jan.	2	Luppitt.....S	1 2 0
	12	Martinhoe.....S	0 19 8

**Gloucester and Bristol.**

Dec.	10	Alderley.....O	1 11 6
	31	Oxenhall.....S	1 5 4
	31	Pannitley.....S	0 12 6
Jan.	6	Kington, St. Michael's O	1 14 7

**Hereford.**

Jan.	9	Leighton.....A	2 12 0
	23	Cleobury, North.....O	1 0 0
	23	Neenton.....O	1 5 0

**Lichfield.**

Dec.	31	Sambrook.....S	2 0 0
Jan.	4	Upton Magna.....O	5 0 0
	9	Donington.....O	1 10 0
	11	Stapleton Parish Ch....O	1 15 0
Feb.	3	Middle.....O	3 15 0
	4	Horsley.....A	2 0 0
	7	Preston.....S	1 13 0
	9	Colwich.....O	5 0 0
	14	Lichfield Cathedral ...O	6 12 0

**Lincoln.**

Dec.	6	West Deeping.....O	2 2 0
	19	Appleby.....O	1 9 4
	30	Timberland.....S	1 8 6

**Llandaff.**

Dec.	17	Llanvapley.....O	0 10 0
Feb.	27	Caldicot.....O	2 0 0

**Manchester.**

Dec.	6	Swinton.....O	£8 2 0
Feb.	15	East Compton.....S	7 8 8

**Norwich.**

Dec.	22	Halvergate.....O	2 0 0
	22	Walpole.....O	1 14 4
	27	Stibbard.....O	1 5 0
	29	Mundford.....S	0 15 0
Jan.	6	Stoke, St. Mary.....O	3 15 0
	12	Brampton.....O	0 10 0
	18	Colkirk.....O	2 0 0
	28	Ryburgh.....O	2 12 6

**Oxford.**

Dec.	13	Westwell.....O	1 5 0
	13	Henley-on-Thames ...A	3 2 0
	20	Eddington, S. Saviour's S	2 2 6
Jan.	23	Fenny Stratford.....O	1 1 0
	16	Windsor and Eton Ch. Union.....	19 13 6
Feb.	1	Oxford Church Aid ...A	16 10 0

**Peterborough.**

Dec.	5	Thorpe Acre.....S	3 1 0
	6	Eydon.....O	3 6 8
	6	Skeffington.....S	5 0 0
	13	N. Kilworth.....O	1 0 0
	31	Buckminster.....S	1 16 9
Jan.	5	Helidon.....O	3 3 0

**Ripon.**

Dec.	6	Brasewell.....S	0 19 1
	23	Cautley.....O	1 0 0
	28	Adel.....S	0 7 0
	30	Dunsforth.....S	0 10 0
Jan.	31	Eastwood.....S	1 5 0
Feb.	13	Heptonstall.....S	6 10 4

**Rochester.**

Dec.	5	Tring.....A	8 19 1
	20	Barking Road, Holy Trinity.....S	1 2 7
	31	Gravesend Ch. Union A	10 0 0
Jan.	4	Ardeley.....O	0 6 0
	13	Sydenham Ch. Union A	2 19 0
	14	Brentwood.....A	1 11 6

**Salisbury.**

Dec.	2	Tarrant Gunville.....S	1 13 6
Jan.	7	Ogbourne, St. George S	1 9 4
Feb.	6	Salisbury Diocesan ...A	64 8 0

**St. Asaph.**

Jan.	4	Hawarden.....S	7 10 0
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**St. David's.**

Dec.	8	Llanbedr Painscastle...S	0 4 9
Jan.	7	Nantmel.....S	3 12 4½
		Rhwsfa Mission House S	0 10 4½

**Worcester.**

Dec.	16	Snitterfield.....O	3 13 4
	19	Yardley Wood.....O	2 2 6
	21	Bromsgrove School ...O	1 0 0
	31	Littleton.....S	0 14 8
Jan.	9	West Malvern.....O	2 12 10
	12	Hagley.....A	9 1 0
	13	Grimley and Hallow...A	2 7 0

**Sodor and Man.**

(No remittance.)

# Incorporated Society

FOR PROMOTING THE

## ENLARGEMENT, BUILDING, AND REPAIRING OF CHURCHES AND CHAPELS

In England and Wales.

Established in the year 1818, and Incorporated by Act 9th Geo. IV. cap. 42, intituled "An Act to abolish Church Briefs, and to provide for the better "Collection and Application of Voluntary Contributions, for the purpose "of Enlarging and Building Churches and Chapels." Dated 15 July, 1828.

*Patron,*

HER MAJESTY THE QUEEN.

*President,*

HIS GRACE THE ARCHBISHOP OF CANTERBURY.

*Vice-Presidents,*

HIS GRACE THE ARCHBISHOP OF YORK.

THE BISHOPS OF ENGLAND AND WALES, &c. &c.

*Treasurer:—*HENRY HOARE, ESQ.

*Secretary:—*REV. GEORGE AINSLIE, M.A.

*Chief Clerk:—*MR. H. DUNNING.

*Bankers:—*MESSRS. DRUMMONDS, Charing Cross.

MESSRS. HOARE, Fleet Street.

BANK OF ENGLAND.

Number of Places assisted by the Society to 20th	
March, 1871 . . . . .	5,745
New Churches erected . . . . .	1,564
Old Churches rebuilt or enlarged . . . . .	4,181
Number of Additional Seats obtained . . . . .	1,483,224
Number of Free Seats . . . . .	1,151,773
Amount contributed by the Society . . . . .	£776,713
Which has called forth a further expenditure on the	
part of the public of not less than . . . . .	£7,063,262
Number of <i>Mission Churches</i> aided . . . . .	84
Amount contributed . . . . .	£2,624
Number of <i>Repair Funds</i> deposited with the Society . . . . .	240
Amount invested . . . . .	£56,305


Donations or Annual Subscriptions of *any amount*, either for the GENERAL FUND, or for the MISSION-CHURCH FUND, will be gratefully received, and may be paid either direct to the Office in London, Rev. George Ainslie, 7, Whitehall, S.W., to one of the Society's Bankers, or through the local Hon. Secretaries.

# The Church-Builder.

No. XXXIX.

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## Anniversary Meeting and Festival Service.

HE Annual General Court of the Incorporated Church Building Society, was held in the Society's rooms, on May 22. The Bishop of London presided, and was supported by the Bishops of Chichester and Llandaff, the Archdeacons of Middlesex, Maidstone, Ely, and other influential Clergymen and Laymen.

The BISHOP OF LONDON in opening the proceedings said it was hardly necessary at such a meeting to dwell upon the value of the Church Building Society, though it was a lamentable circumstance that because the Society had lasted so long, and proved so exceedingly useful, it was not so immediately before the public eye as many younger institutions of some of which it had been the parent. He should be glad if something could be suggested by which the Society could get a new start in public opinion. Not that it was falling back, but its income was not nearly what it ought to be, considering the work it was doing, and the amount of work and money it was the means of calling forth from others.

The Rev. G. AINSLIE, the Secretary, then read the annual Report, which stated that although the withdrawal of the Royal Letter Collections had diminished the pecuniary resources of the Society, the number of applications annually made to it for grants testified that its assistance continued to be greatly needed and highly appreciated. The receipts for the year amounted to 8,325*l*. The amount of Repair Funds held in trust, 3,739*l*., making a total, received for this purpose, of 56,305*l*.

The applications for aid to permanent Churches received during the year have not been quite so numerous as usual, in consequence probably of the great efforts made after the passing of "The Elementary Education Act, 1870," to promote the cause of religious education, by the erection of new school buildings in parishes where deficiencies existed. The total number of grants made in new cases was 127, amounting in money to 6,195*l*. Renewed applications under urgent circumstances, in cases where assistance had already been given, were nine in number, and the extra amount granted was 190*l*.

On the other hand, the grants to School Churches and Mission Houses have been more numerous than at any previous period, being in number 18, and amounting to 600*l*. For this feature in the year's operations the Society is mainly indebted to the liberal gift of 500*l*. by an anonymous donor in March, 1870, and to other contributions by which that donation was followed. With the hope of maintaining the renewed vitality of this fund (which is special, all the ordinary resources of the Society being devoted exclusively to permanent Churches), a Sub-Committee has been appointed to take such measures as they may deem expedient to call public attention to its objects, and to invite contributions for its augmentation.

The 127 grants for permanent Churches above mentioned have supplemented local and other resources to the estimated amount of 281,290*l*., towards works providing increased church accommodation for 24,946 persons, including 2,948 children.

Of the 32 cases of New Churches in the above enumeration, 26 are to be entirely free of pew-rents; and, of the 16,197 persons to be seated in them, the number to be accommodated without any rent-payment is 14,711.

The foregoing narrative of the year's operations is not indeed marked by any special feature of novelty, but it will show that the Society is still steadily and actively engaged in carrying on the important work entrusted to it, and that it needs only an increase of its funds to enable it to attain more extended usefulness. Although the new Census Returns have not yet been published there can be little doubt, judging from the particulars furnished from time to time by applicants for aid, that the necessity for the efforts of the Society will long continue to exist.

The Society has been instrumental, since its institution in 1818, in collecting and distributing no less a sum than 776,763*l.*, and has thus supplemented local and other contributions to the amount of 7,190,642*l.*; making a total of nearly 8,000,000*l.* expended in connexion with the Society in Church Building, Church enlargement, and Church improvement, in little more than half a century; while numerous ecclesiastical edifices in all parts of the country have been restored, repaired, and prevented from falling into decay. As the consequence of these efforts, 1,484,824 additional sittings have been acquired by the Church, 1,152,373 of them being set apart for the use of the poorer inhabitants.

The election to fill ten vacancies in the Committee (six clerical and four lay-members), and also for the office of Treasurer, then took place. The following gentlemen were elected:—H. Hoare, Esq. (Treasurer), Ven. Archdeacon Sinclair, Ven. Archdeacon Jennings, Rev. Canon Conway, Rev. J. Antrobus, Rev. H. A. Giraud, Sir W. B. Riddell, Bart., Mr. J. H. Parker, Mr. F. S. Powell, Mr. E. Charrington, and Rev. Dr. J. A. Hessey. The Venerable Archdeacon Jennings, J. Boodle, Esq., and E. Hawkins, Esq., were appointed Auditors of the Society.

The BISHOP OF LLANDAFF, in moving the adoption of the Report, said it was evident that the Society was still steadily and actively engaged in carrying out the important work which had been entrusted to it, and in the prosecution of which it had for so many years rendered essential benefits to the Church. Its operations, though not so extensive as could be desired, had been considerable, and the Report rightly expressed their gratitude to God that they were still permitted to be instruments in His hands for carrying out so great a work. When they considered the vast increase in the population in many parts of the country, they might readily conceive what would have been its condition if it had been left unprovided with Churches and the means of grace during the last fifty years. In St. Pancras fifty years ago there was but one old Church, which would contain about 300, if, as it was said, their piety would bear the squeeze; and that faithfully represented the condition of many parts of England and Wales. Since then a variety of agencies had been



at work, which had been productive of the greatest blessing, and it was no doubt owing to those instrumentalities that England had been preserved from the dreadful calamities that had overtaken a neighbouring country. Amongst the agencies to which he alluded none was more deserving of support than the Church Building Society, not only for the money it had collected, but for the efforts it had called forth throughout the country. Every Bishop of the Church must feel deeply indebted to it, and he was thankful for the opportunity of expressing his own great obligations to so valuable a Society.

The ARCHDEACON OF MIDDLESEX seconded the motion, and said it was a matter of thankfulness that, notwithstanding the great demands made during the past year upon the promoters of charity for home and foreign objects, so large an amount of support had been received and so much good effected by the Church Building Society.

The resolution was unanimously adopted.

The ARCHDEACON OF MAIDSTONE moved the following resolution, which was seconded by Mr. POWELL, and unanimously adopted:—

That, considering the limited means placed at the Society's disposal, and the very numerous and urgent applications still addressed to it for help, increased exertions are requisite for augmenting both the General Fund and also the Special Fund for Churches and Mission Houses.

The BISHOP OF CHICHESTER moved a vote of thanks to the Committee of Architects, and to the Diocesan, District, and Parochial Associations, which was seconded by Col. CARTWRIGHT.

The vote of thanks to the Chairman was proposed by the Rev. J. EVANS and seconded by Mr. W. RIVINGTON, and the proceedings terminated with the Benediction.

On Ascension Day the Festival Service was held in the nave of Westminster Abbey. The attendance at divine service, which commenced at three in the afternoon, was extraordinarily numerous, so much so that for want of space very many were disappointed in obtaining admittance. Tallis's music to the suffrages, as well as Havergal's music, was admirably rendered. The same may be said of Hayes's Service in E flat. The anthem was Purcell's stately composition, "I was glad." The sermon

was preached by the Dean, who took for his text St. Mark xiii. 1, "And as He went out of the Temple one of His disciples saith unto Him, 'Master, see what manner of stones and what buildings are here.'" The preacher gave an outline of the history of Church architecture, from the time of the Jews down to the present day—from the Temple of Jerusalem to the village churches now being constructed throughout England. Towards the close of his discourse the preacher bore earnest and eloquent testimony to the good results of the Church Building Society's labours, and appealed to the Christian public to assist them in this their hour of difficulty, for by their labours they were carrying out the work which the Master had left on earth to be done by His followers. After the sermon, Handel's great anthem, "Lift up your heads," was performed by the choir. A collection was made on behalf of the Society, which, we regret to say, from a very crowded congregation, only reached 65*l*.

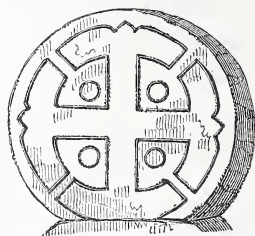
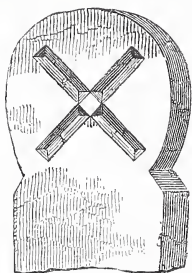
### On Sepulchral Monuments.



OF the kinds of mediæval grave-stones which were laid flat over the grave, either in the churchyard or as part of the pavement of the Church, a very considerable number of examples remain; but of those which were fixed upright at the head of the grave few have descended to our times. It may be that these headstones were comparatively rarely used, or it may be, that being more exposed, a smaller number have escaped the accidents of time. There is some reason to think that they were never so numerous as the other kind of monuments. Several large collections of grave-stones have been brought to light, built up as building materials in old Churches; one large hoard at Bakewell in Derbyshire, another at Doncaster, and a third at Helpstone, near Peterborough. The mediæval builders when rebuilding, seem to have laid their hands on all the stones which they found in and about the old Church, in a way which rather shocks our notions of the sacredness of these memorials; we may therefore take these hoards as fair examples of the contents of a thirteenth or fourteenth century churchyard; and in these collections the headstones form a very small proportion of

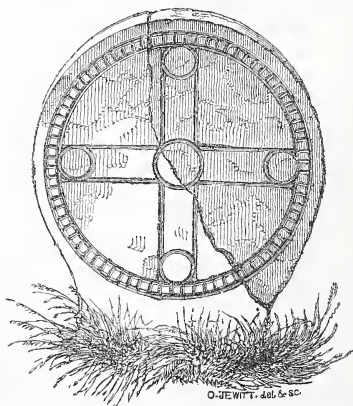
the whole number. Of stones still *in situ* the greater number, as might be expected, owe their preservation to the fact that they form part of the pavement of the church, a very few coffin-stones are to be seen in the churchyard, and still fewer head-stones.

What specially strikes us in the design of the headstones is their small size compared with modern monuments, and the simple style of their adornment. Some are simply squared stones without any attempt to give them any more symbolical or ornamental outline, with a rude cross or other figure incised upon their face. More frequently the upper part of the stone is worked into a circular outline, which forms a frame to a cross incised within it. Of this kind we give two examples,



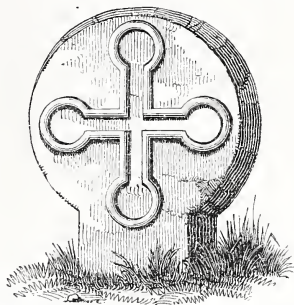
Bakewell, Derbyshire.

from Bakewell, Derbyshire. A third example, in which the design is more artistically conceived, is from Temple Bruer,



Temple Bruer, Lincolnshire.

Lincolnshire. In Staunton churchyard, Notts, are two square headstones of probably later date, one of them with two crosses, with lily terminations to the limbs, incised on its face. It might be suspected that it is only a ledger stone set upright, but that a cruciform pattern is incised on the back of the stone also. The symbolical design was sometimes worked in relief; the accompanying example is from New Romney, Kent. All the preceding engraved examples are probably of a date earlier than the thirteenth century. The next example from St. Mary-le-Wigford, Lincoln, is probably of later date; its effect, though the design is so simple, is very satisfactory; the variations in the shape of the cross, which might be used with the same outline of stone,



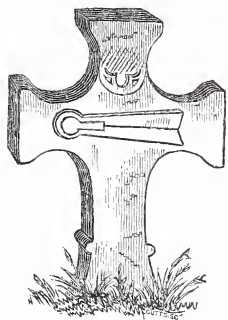
New Romney, Kent.



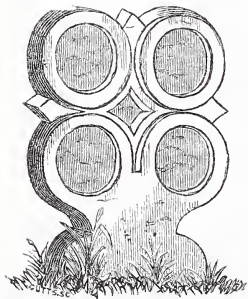
St. Mary-le-Wigford, Lincoln.

are infinite, and the example would be a useful one to the designer of modern memorials, if people would be satisfied with stones of so small a size and designs of so simple a character.

One curious peculiarity in these grave-stone designs may be mentioned. In the recumbent stones the cross has usually a stem and base, but in these upright stones, where we should perhaps expect to find a stem and base, they never in a single example occur. Inscriptions are rare on any mediæval grave-stones, but not a single headstone—so far as we know—has been found with an inscription. There is, indeed, in the work on Sepulchral Crosses by the Rev. E. Whitty, an engraving of a short cross found at Lancaster, which has knot-work ornamentation in relief, of Saxon date, and an inscription which has been read, "*Oremus nancisci quietem Cynibaldum celebrem castellum*," but it is not improbable that this is only a fragment of one of those tall Saxon crosses of the type of the churchyard cross, which not unfrequently bear inscriptions. There are in Newington churchyard, near Folkestone, two small headstones shaped into cruciform outline, on one of which is one of the



Newington, Kent.



St. John's, Winchester.


symbols so frequently used as a memorial of the sex or occupation of the deceased. We give an engraving of it in the margin. What the half-obliterated quatrefoil means we cannot conjecture. The shears are clearly a personal symbol, but the signification is ambiguous. They occur in the coat of arms of some of the trading companies engaged in the cloth trade, and as the personal symbol of a clothier; but there is also reason to believe they are sometimes used simply as the symbol of a woman.

Hitherto we have seen that a few headstones are square, the majority are round-headed, and some are cruciform. But other shapes are occasionally found. Here is one of more elaborate outline, found in the burial-ground of St. John's, Winchester. The same design is repeated, in incised lines only, at the back of the cross. A gable cross at Peakirk Church, Northants, is of the same outline,



ut is more elaborately finished, having the four circles cusped. This again suggests that the gable cross designs, of which many examples remain, might furnish hints to the designer of headstones. The great difficulty in adapting these ancient forms of headstones to modern use is that the custom of using inscriptions necessitates a stone much larger than the old ones; and it is very difficult to combine the circular or cruciform head of proper dimensions with the broad tall stone which fashion demands; on the other hand, to magnify the head in proportion to the magnitude of the modern stone would be to produce a monstrosity.

### The House of Pudens and Claudia at Rome.

HE history of Pudens and Claudia, the friends of St. Paul, has so long been considered as merely an historical romance, that it is difficult now to realize the fact that there are considerable remains of the Palace of Pudens, the Roman Senator of the time of the Apostles, and therefore that there must be a considerable basis of truth in the story. Let us give a concise summary of it, drawn from various authorities. One of the peculiarities of the story, which separates it from other Legends of the Saints, is the variety of the testimony belonging to it. We find notices of the Pudens family in the Roman Martyrology, the Greek Martyrology, and in the legends of the British Church, which are quite as much entitled to credence as those of the Roman Church. These legends are confirmed in a remarkable manner by incidental notices in Tacitus, and by distinct mention of the family by Martial. The recent investigations in Rome have shown that there are considerable remains of a palace of a Roman Senator of that period, on a part of which the Church of St. Pudentiana is built.

The first notice we have of Pudens is an inscription at Chichester of the time of Augustus, recording the grant of a piece of land by Pudens, as the governor of the southern province of Britain, for building a temple upon, before the Christian era. According to the legends of the British Church, when the well

known truce was made for seven years between the Britons and the Romans, one of the conditions of it was that Caractacus and the whole of the British Royal Family, male and female, should be sent to Rome as hostages for those seven years. They were placed under the care of Pudens, and the ladies of the family were taken prisoners some months before Caractacus himself (this fact is mentioned by Tacitus<sup>1</sup>). The ancient British legends<sup>2</sup> add that Gladys, the daughter of Caractacus, one of the hostages, was the belle of Britain at that time, and her beauty was celebrated by all the British bards. The legend adds that Pudens fell in love with this belle, and as it was his duty to escort the royal family to Rome, when he arrived there, he persuaded the Emperor Claudius, with whom he was a great favourite, to adopt her and give her the name of Claudia. Martial mentions Pudens several times in his Epigrams, some of which are addressed to him as Pudens the Senator.

In one of his Epigrams, he says that, in consequence of the change of religion of his friend Pudens, he can no longer submit to him his Epigrams<sup>3</sup> to criticize before publication as he had been hitherto accustomed to do. In another, he mentions the marriage of his friend Pudens with the British Princess Claudia, of whom he says that though born of the painted Britons, either Athens or Rome might be proud of her (she was the belle of Rome as she had been of Britain). In another Epigram, he mentions the birth of their first child, and in another the death of Pudens, which shows that Martial continued to be the friend of the Pudens family through life.

It will be remembered that the year when Caractacus was sent to Rome as a hostage, was the same in which St. Paul was sent to Rome, and this accounts for the change of religion of

<sup>1</sup> Taciti Annali, lib. xii. c. 36.

<sup>2</sup> The British or Welsh Legends have been well collected in a small volume by a Welsh clergyman, the Rev. Mr. Morgan, under the title of "St. Paul in Britain." On the latter point his evidence breaks down, but so far as regards the Pudens family it appears satisfactory. See also an article on the Romans in Colchester (by Dean Merivale), in the *Quarterly Review*, June, 1855, p. 71.

<sup>3</sup> Martialis Epigrammata, lib. iv. ep. 13, Ad Rufinum de Nuptiis Pudentiæ et Claudiæ Reginae. Ib., lib. xi. ep. 54, De Claudia Rufina.

Pudens mentioned by Martial, and his additional rigour in criticizing the Epigrams.

The next notice we have of the Pudens family is that his son, Novatus, made *Thermæ in his father's house*; he did not build new *thermæ*, as was the fashion of the period, but altered a part of the large palace of his family for that purpose.

The house of Pudens, with the gardens, is probably about as large as Somerset House, in the Strand, which is a good copy of an ancient Roman palace; there was therefore room enough to make *thermæ* in a part of it.

The next notice we have is that about A.D. 140, Pius I.<sup>4</sup>, Bishop of Rome, made a Church in the *thermæ* of Novatus, and dedicated it in honour of his sister Pudentiana the Martyr. The present Church of S. Pudentiana has always been considered by the Roman Church as the earliest Church in Christendom, as is recorded by inscriptions in the Church.

In the Crypt or subterranean Church under the present Church, we find walls of the time of the Apostles, of similar construction to the walls of the Pantheon of Agrippa, with alterations and arches inserted in the second century, agreeing in character with the time of the Emperor Hadrian. In the angles of these chambers we find hot-air flues *cut in* walls of the first century, not built as hot-air flues, but made in some alteration. (*Thermæ* are hot-air baths.) These subterranean chambers extend all down one side of the street called "Via di S. Pudentiana," the Church is built over a small portion of them only.

The next notice of the house of Pudens is towards the end of the second century, in the Acts of the Martyrdom of Justin Martyr. He is questioned by the judge as to where he had resided in Rome, and he evidently tries to evade the question, but being

<sup>4</sup> A short letter of Pius I. recording this fact is published in the work of Anastasius, the Pontifical Librarian in the ninth century, who was authorized by the Pontifical Government of that day to publish these records. The part in question is the work of Damasus, about A.D. 360, who collected the records of the lives of all the early Bishops of Rome. The subsequent lives were written by each succeeding Bishop recording the life of his predecessor. Some interpolations are suspected in places, but there seems no motive for it in this place.

pressed and obliged to say, he tells the truth: "In the *thermæ* of Philippus," another name for those of Novatus, Philippus being another member of the Pudens family. This agrees with the legend of the Roman Church, that the house of Pudens was a sort of public hotel for the foreign Christians coming to Rome.

According to the Roman legend all the children of Pudens and Claudia were among the earliest Martyrs, but we have no mention of Claudia herself; the Welsh legends say that she considered it her duty to return to Britain and assist in the conversion of the British nation to Christianity, after she became a widow, and that Britain was the first country in which Christianity was the established religion of the country, because the people conformed to the religion of the Royal family.

It is certain that when Augustine was sent by the Bishop of Rome to convert the Saxons to Romanism, he found a Christian Church already established in Britain, with seven bishops, all of whose dioceses are known, and that these seven bishops attended a conference with Augustine, at his request, under the celebrated oak on the borders of Wales; that he received them haughtily, refusing to rise from his seat, and calling upon them to do obeisance to him, which they refused, as they denied the authority of the Bishop of Rome over them. On leaving the presence of Augustine they were all murdered (whether by his order or by the over zeal of his followers, must always remain uncertain). The fact of the massacre is recorded by the Venerable Bede, a thoroughly Romanist historian.

JOHN HENRY PARKER.

### Llanrhystyd Church.



THE old Parish Church of Llanrhystyd, in the county of Cardigan and Diocese of St. David's, was, with the exception of a massive but plain tower, in a state of great decay. The only feature of much architectural interest seems to have been the bell-cot over the east gable of the nave, which was of rather unusual





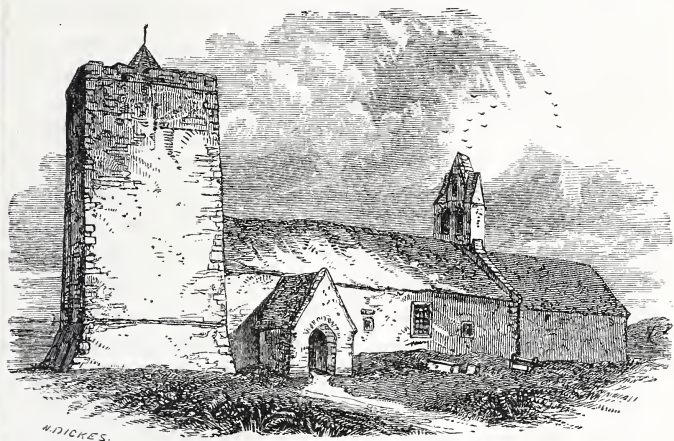
Clanthystyd New Church.

R. K. Penson, Esq., Architect.





design. The accompanying wood-cut shows what the old Church looked like from the south-west. The new Church,



Blanchystyd Old Church.

designed by R. K. Penson, Esq., Architect, is represented in the engraving on the previous page, which leaves little need of any detailed description.

## English Belfries and Belgian Carillons.



AN interesting paper with this title appears in the April Number of *The Contemporary Magazine*, by the Rev. H. R. Haweis, from which we take leave to make some extracts:—

“The foot sinks into black dust at least an inch thick. A startled owl sweeps out of the old belfry window; the shutters are broken, and let in some light, and plenty of wind and rain in the winter. The cement inside the steeple has rotted away, and the soft stone is crumbling unheeded. Some day the noble old tower will be proclaimed unsafe, and if no funds are forthcoming, twenty feet will be taken off it, and the peal of bells will have to come down. It requires no prophet to foretell

this, one glance is sufficient. Every thing is already rotting and rusting. The inscriptions on the six or eight great bells are almost illegible; the beams which support them have lost their rivets' heads, and are all loose, probably unsafe; the unpainted wheels are cracked, and every time the bells ring the friction from mere dust and decay is very great. . . .

"If the care of belfries and tower walls were a mere affair of sentiment, there might be room for regret, but hardly matter for protest. But, indeed, thousands of pounds might be annually saved if the any thing but silent ruin going on inside our church towers all over the land were occasionally arrested by a few pounds' worth of timely cement, or a new beam or rivet, just enough to check the tremendously increased friction caused by loose bell-machinery. Every antiquarian has had to mourn the loss of church-towers that have literally been rung to pieces by the bells. The great Bell of Time will no doubt ring down every tower in the land sooner or later, but at present, instead of arresting his action, we assist him as much as possible, by pretending not to see the ravages he is making up in our old belfries. . . .

"But the bells should have their official, like the clock. He should be called the Bell-stoker. He should rub his bells at least once a week: then they would never rust, the inscriptions would be preserved, and the surface of the bells being protected from disintegration, the sound would be improved, and the bells would be less liable to crack. The stoker should keep every rivet in its place; the wheels and beams should all be varnished or painted regularly. I have visited many belfries at home and abroad, but never have I seen a bit of paint or varnish in one yet. The shutters should be kept from swinging, with their flanges sloping downwards, so as to keep the wet from driving in, whilst allowing the sound to float freely out and down upon the town. But a far more radical change is required in the machinery of the bells. In these days of advanced mechanical appliances, it is disgraceful to reflect that exactly the same machinery is now used to swing bells as was used in China thousands of years ago. A wheel with a rope round it—that and nothing more. The bell-works might occupy much less room, and the friction, by some of the simplest mechanical

appliances, might be reduced to almost nothing. An eye for the belfry is a thing to be cultivated. The belfry should look like a fine engine-room in a first-class factory. It should be a pleasure, as well as an instructive lesson, to go into it. When all was in motion, every thing should be so neatly fitted and thoroughly oiled, that we should hear no sound save only the melodious booming of the bells themselves. At present, when the bells are rung the belfry appears to go into several violent convulsions, corresponding to the herculean efforts of the poor ringers below. At last the wheel is induced to move enough for the clapper to hit the bell an indefinite kind of bang—an arduous operation, which may or may not be repeated in some kind of rhythm, according as the ringer may or may not succeed in hitting it off with the eccentric machinery up aloft. . . . .

“The English people do not seem to be aware that a bell is, or ought to be, a musical note; that consequently a peal of bells is, under any circumstances, a kind of musical instrument, and under some circumstances a very fine kind. With all the musical agencies, and the concerts, and the money, and the enthusiasm which are annually devoted to music in England, we have yet much to learn—so much, that at times the prospect seems hopeless. . . . .

“Great bells in London are generally considered insufferable nuisances. One church with daily service materially injures house-property in the adjoining streets. But if instead of one or two bells cracked or false, or at any rate representing no true melodic progression, there were a dozen musically tuned and musically played, the public ear would soon appreciate the sound as an agreeable strain of serial music, instead of being driven mad with the hoarse gong-like roar of some incurably sick bell. We question whether there is a musically true chime of bells in the whole of England, and if it exists, we question whether any one knows or cares for its musical superiority. Many chimes are respectable, with the exception of one or two bells, which, being flat or sharp, completely destroy every change that is rung upon them; yet it never occurs to any body to have the offenders down, and either made right or re-cast. The Romsey Abbey bells, for instance,

an octave peal of eight, are respectably in tune with the exception of the seventh, which is too sharp, but which has hung there and been rung there ever since 1791, without (as far as we are aware) creating any unpleasant sensation in the neighbourhood. Similar charges might be brought against most of our cathedral and metropolitan chimes. This being the case, it can hardly be wondered at if our clock-chimes are found equally out of tune. We venture to say that Big Ben, with his four quarter-bells, and the Westminster Abbey chimes, would not be tolerated for twenty-four hours by any town in Belgium. As bells individually they may be good, bad, or indifferent; but as musical notes combined for musical purposes they are simply abominable. Yet the British citizen knows it not; nay, he prides himself upon the colossal Ben though cracked, he plumes himself upon the romantic chimes in the grey towers of the old Abbey, whereof the explanation is that the bells are to him as Time and Noise. But they are something worse than mere noise, they are rank discords and corrupters of the public ear. To hear a dozen or so of quarters struck out of tune every day must have a disastrous effect upon musical taste. . . . Can there be any more lamentable proof of the truth of our much-contested sentence, 'the English are not a musical people,' than the fact that of all the lords and commons, the *élite* of the land, who sit at Westminster, not a stone's throw from Big Ben, perhaps not half a dozen are aware that Big Ben and his four attendant quarter-bells are hideously out of tune?

"Willingly do I escape from the din and discord of English belfries to Belgium, loving and beloved of bells.

"The wind that sweeps over her campagnas and fertile levels is full of broken but melodious whispers.

"In Belgium day and night are set to music—music on a scale more colossal than that of the largest orchestra ever yet heard; music more penetrating than the loudest trumpet or organ blast. For however large the chorus and orchestra, it would scarcely be possible in the east end of London to hear a concert at Westminster, yet, on still nights, with a gentle wind blowing, we have often at that distance distinctly heard Big Ben. Well, in Belgium every seven minutes there is bell-



music, not only for the whole town, but for the country miles round. Those carillons, playing the same cheerful air every hour throughout the year, at last acquire a strange fascination over one who lives within sight and hearing of some such grey old church as St. Rombaud, at Mechlin. The listener has heard them at moments when, elated with hope, he was looking forward to the almost immediate realization of some long-desired joy, and the melody of the bells has filled him with exultation. He has heard the same strain rung out in seasons of depression, and his heart has leapt up at the sound so filled with memories. The bells may have again smitten upon his ear at the moment when some tragic news has reached him ; or out in the fields, steeped in yellow sunshine, above the hum of insect life, the same tune has come to him between the pauses of the summer wind ; or deep in his dreams through sleep, without awakening him, the bells have somehow mingled their old rhythm with his dormant fancies, until at last the sound becomes so charged with the incidents and emotions of his life, that they are almost as much parts of him as his memory. When he comes to leave a town where he has dwelt for some time, he feels as if he had lost a whole side of life ; he misses the sound of the friendly bells, which always had the power by force of association to call up some emotion congenial to the the moment,—the sympathetic bells which seemed always equally ready to weep or to rejoice with him—the unobtrusive bells so familiar as never to be a disturbance—the gentle bells that could, as it were, ring aside to themselves when not wanted, and yet never failed to minister to the listening spirit whenever it stood in need of their solace, sympathy, or recreation.

“There is no greater mistake than to suppose that bell-music every seven minutes is an unpleasant disturbance or interruption ; its very frequency enables it to become completely assimilated to our every-day life. Are we not surrounded by natural changes and effects quite as marked in their way as bell-music, and yet which have no tendency to unsettle, distract, or weary us ? How loud at times does the wind blow ; how suddenly on a dark day will the sun burst into our room ; how shrill is the voice of our canary, which at last we hardly

heed at all ; how often does a rumbling vehicle pass along in the streets, and yet we cease neither reading nor writing for any of these.

“The bells musically arranged never irritate or annoy one in Belgium. Instead of time floating by in blank and melancholy silence, or being marked by harsh and brazen clashes, time floats on there upon the pulses of sweet and solemn music. To return from a town like Mechlin to chimeless and gong-like England, is like coming from a festival to a funeral.”

“To Belgium belongs the honour of having first understood and felt bells as musical notes, and devised that serial and colossal musical instrument known as the carillon. . . .

“In the sixteenth century the use of several bells in connexion with town clocks was common enough. Even little tunes were played at the quarters and half-hours. The addition of a second octave was clearly only a matter of time. In the seventeenth century carillons were found in all the principal towns of Belgium ; and between the seventeenth and eighteenth centuries all the finest carillons now in use, including those of Malines, Antwerp, Bruges, Ghent, and Louvain, were set up. There seems to have been no limit to the number of bells, except the space and strength of the belfry. Antwerp Cathedral has sixty-five bells ; St. Rombaud, Mechlin, forty-four bells ; Bruges, forty bells and one bourdon, or heavy bass bell ; Ghent, thirty-nine ; Tournay, forty ; Ste. Gertrude, at Louvain, forty.

“The great passion and genius for bells which called these noble carillons into existence, can no longer be said to be at its height. . . .

“All bell-machinery can be infinitely better made now than ever ; but, notwithstanding the love of the Belgians for their chimes and carillons, and the many modern improvements that have been recently made, we cannot help feeling that the great bell period ended in 1785 with the death of the greatest organist and carillonneur Belgium has ever produced, Matthias Van den Gheyn. . . .

“There is no reason whatever why the taste for carillon music should not be revived. Bells can be cast in perfect tune, and the exquisite English machinery for playing them

ought to tempt our bell-founders to emulate their Belgian brothers in the fine-toned qualities of their bells."

"And now, in conclusion, let us speak a good word for the English.

"The English bell-founders, it is true, do not at present seem to have the right feeling about bells, or any great sense of the importance of tune; but the English bell mechanism is beyond comparison the first in the world.

"We should order our bells in Belgium, and get them fitted with clavecin and carillon machinery in England.


"The new carillon machinery invented by Gillett and Bland, and applied to a set of Belgian bells at Boston, Lincolnshire, occupies about a third of the room used by the Belgian works, and does away with the immense strain upon the barrel, and the immense resistance offered by the clavecin keys to the performer under the old system. In the old system the little spikes on the revolving barrel had to lift tongues communicating by wires *directly* with the heavy hammers, which had thus to be raised and let fall on the outside of the bell. In the new system the spikes have nothing to do with lifting the hammers. The hammers are always *kept lifted* by a system of machinery devised specially for this heavy work. All the little spikes have to do is to lift tongues communicating with wires which have no longer the heavy task of raising the hammers, but merely of letting them slide off on to the bells.

"The force required for this is comparatively slight; and if we substitute for the barrel with spikes a key-board played by human fingers, thus making the fingers through pressure on the keys perform the task of the barrel-spike in letting off the hammer, any lady acquainted with the nature of a piano-forte or organ key-board, will be found equal to the task of playing on the carillon. This was a result probably never contemplated by the old carillonneurs, who used to strip and go in for a sort of pugilistic encounter with a vast row of obdurate pegs in front of them. The pegs have vanished, and in their place we have a small and tempting row of keys, which occupies about the same space, and is almost as easy to play upon, as a small organ key-board.

"The Croydon carillon machine, which we have lately examined, plays hymn-tunes on eight bells. The largest of these bells weighs 31 cwt., and the others are in proportion. Yet the machine (which stands under a glass case) is only 3 feet long, 2 feet wide, and 3 feet 9 inches in height. The musical barrel, made of hazelwood (there is no key-board), is 10 inches in diameter and 14 inches long; the spikes on the barrel for letting off the heavy hammers are only 1-16th of an inch square. When we compare the delicacy of this machinery, which looks like the magnified works of a musical box, with the prodigious effects it is calculated to produce, one cannot help feeling convinced that the time is at hand when every tuneful peal in the kingdom will be fitted with this beautiful apparatus.

"Meanwhile we cannot help repeating in more detail a suggestion made at the commencement of this article, and which occurs to us whenever we enter a dilapidated belfry, full of creaking wheels and rotten timbers. Before we think of key-boards and barrels, let us supply some simple machinery for the common ringing of the bells."

### St. Alban's Abbey Church.

EW churches in England possess greater architectural interest, or more venerable associations, than the grand Church of the once premier Abbey of England. Mr. G. G. Scott reports it to be in a condition positively unsafe. The central tower is leaning, and the inclination is increasing. If it should fall, it would be a national misfortune. In France it would be made one of the *monuments historiques*, and the national exchequer would contribute to its restoration. It is one of our most venerable historical monuments; let the nation contribute to its preservation, after our English fashion of doing such things, by swelling the subscription list which has been opened for the purpose under the auspices of a Committee which has the Earl

of Verulam at its head. Mr. Scott's report gives so interesting an architectural history of the fabric, and such valuable criticisms on its artistic character, that we are glad to make some considerable extracts from it:—

“Of the Romano-British Church erected in the days of Constantine over the grave of the Proto-Martyr it is needless to say that we have no existing remains. It was standing in the time of Bede, and still later in that of Offa; indeed, it is not certain that it was wholly rebuilt by that king when he founded the Monastery; so that it may have remained incorporated in the Anglo-Saxon Church till the period when the present gigantic structure was erected; and its fragments, indistinguishable from the mass of Roman material of which the Church is so largely constructed, may yet form part of its venerable walls.

“Nor, again, have we any part standing of the Anglo-Saxon structure; though here we are more happy, for we *do* possess some of its architectural features re-used in the Norman building; many of the small columns of the triforium of the transepts being formed of the baluster columns of the previous Church to which Norman capitals and bases have been added when re-used.

“Now a question arises: Are these columns, though Saxon, as early as the time of King Offa, and did they form parts of the church which he erected or restored at the suggestion of Charlemagne?

“It is my good fortune to be able, as I think, to throw some light upon this question. I was engaged some years back in repairing the Saxon Church on the Castle Cliff at Dover—said to have been built by Eadbald, son of Ethelbert, the first Christian English king—when we found, used up for later purposes, balusters just of the same kind. Again, I was repairing the Saxon Church of Jarrow on the Tyne, the very Church in which Venerable Bede ministered, and erected just before by Benedict Biscop. Here, in removing some modern walls, we found, bedded in them as mere material, no less than twenty of these curious columns. Shortly afterwards in the sister Church at Monk Wearmouth—erected also by Benedict Biscop and described by Bede—a doorway, long walled up, was opened out by the local Antiquarian Society, when four such balusters were found in their proper position forming portions of its jambs.

“If, then, we find in three Churches, all of the seventh century, baluster columns of the same kind with these at St. Alban's, why need we doubt that the latter formed portions of King Offa's Church, which was erected (either wholly or in part) in the succeeding century?

We may, then, fairly assume that we have in the present structure features which belonged to that which immediately succeeded, or even formed a part of, the Church built on the scene of martyrdom and within about ten years from the death of the Proto-Martyr.

“Our more immediate subject, however, is the Church, which still exists.

“To a stranger first visiting St. Alban's, and unprepared for what he has



to see, the aspect of the Church is striking in the extreme, and calculated to inspire a feeling of veneration amounting almost to awe. Its commanding position, occupying by its enormous length the ridge of the hill on which it stands, and presenting its southern side wholly unobstructed to the distant view; its colossal scale, equalling that of our Cathedrals and exceeding any of them in its length; the stern severity of its central tower and of the other portions of the Norman structure; all these added to its appearance of hoary antiquity and to its unaccustomed material—being in the main of Roman brick—tend to produce an impression different from that caused by the first view of any other English Church, and one which seems to demand that the traveller shall stop and inspect it more closely. Such inspection will not fail to add greatly to his interest and admiration, while such feelings become largely mingled with melancholy regret that an edifice so stately, so sacred, and so replete with historical and antiquarian interest, should have been so shorn of its former splendour and have reached our day a mere wreck of its old magnificence.

“The Church as it now in part exists was erected by Paul, the first Norman Abbot, during the latter years of the eleventh and the beginning of the succeeding century. Paul had been a monk of St. Stephen’s at Caen, of which church, founded by the Conqueror, the first Abbot had been Lanfrank. But, though Lanfrank when promoted to the See of Canterbury had been content to rebuild its cathedral on the almost precise model of his Abbey Church at Caen, Paul his kinsman, when advanced from being a simple monk at Caen to the abbacy of St. Alban’s, was by no means so unambitious, but at once set about rebuilding the Church on a scale vastly exceeding that of the newly erected Metropolitan Cathedral. Not unlike that Church in general plan, it exceeded it in size in every direction; for, while at Canterbury the nave was but nine bays in length, he made that at St. Alban’s thirteen bays; while the choir at Canterbury had but two bays besides the apse, that at St. Alban’s had five; and while either transept at Canterbury had two bays and a single apsidal chapel, those at St. Alban’s had each three bays and two chapels. And, finally, while at Canterbury the western towers terminated the aisles, thus giving a façade of about ninety feet in width, those at St. Alban’s projected clear of the aisles, giving it a façade of more than 150 ft., and the entire lengths of the two Churches were respectively about 290 ft. and 460 ft.

“The cost of this enormous excess in dimensions was, perhaps, in some measure compensated by the vast supply of materials which had been collected by the later Anglo-Saxon Abbots from the ruins of Verulam; and, while the use of Roman tile gave a rudeness and simplicity to the architecture, the saving in outlay must have been very great, as the square form of the bricks obviates almost wholly the cost both of purchasing and working stone. This saving was clearly devoted to obtaining colossal size at the sacrifice of architectural detail.

“The Church, thus erected of rude material, was encrusted wholly with plaster both within and without. Externally it must have been like a snowy mountain,—one uniform sheet of white covering every form; but

within this uniformity of surface was richly relieved by decorative colour, of which many interesting remains have recently been brought to light through the patient care of Dr. Nicholson.

"The exterior has now acquired a somewhat corresponding relief; for, while the old plaster has become coated with lichen and its surfaces vermiculated and weather-stained,—the parts from which it has fallen off show here and there surfaces of brickwork like those of a Roman ruin—the whole having thus acquired by lapse of time a rich and impressive aspect.

"This use, in mediæval buildings, of the materials left by the ancient Romans, though carried to a greater scale in this than in any other building, is by no means unique. We find it in the Saxon Churches of Brixworth and Dover; at Colchester we see it in the Saxon Church of the Holy Trinity, and also in the Norman Castle, and in the church of the priory of St. Botolph; and, every here and there where a Roman structure was at hand, we see its well-burnt tiles doing duty in the existing church.

"Here, however, at St. Alban's we find this re-use of the relics of Roman domination—this spoiling of the Egyptians—on a scale far exceeding that of any original Norman work now remaining in Britain.

"We have remaining to our own day a considerable portion of the work of Abbot Paul, consisting of the central tower, the entire transept, one bay of the aisles of the choir, three entire bays of the nave, and six more bays of its northern side. The whole of this is in the same stern character; majestic in its scale and proportions, but devoid of any approach to decorative character. One fragment only remains of a richer form of Norman architecture: a small chamber against the end of the south transept which separated the chapter-house from the church. This contains details of exquisite beauty; a work of the middle of the succeeding century.

"The next work in point of date is the lower portion of the west end. Abbot John de Cella, a prelate of more taste than worldly wisdom, conceived (about the year 1195) the ambitious idea of rebuilding the western façade with its flanking towers in the rich Early English architecture of his period. I will not detail the misfortunes and disappointments of this over-sanguine Abbot, so amusingly narrated by Matthew Paris, arising, as his historian tells us, 'from his attending but little to that admonition of which mention is made in the Gospel, that is to say, "he who is about to build should compute the cost" lest "all begin to jest at him saying, This man began to build and was unable to finish it."' Suffice it to say that after employing three architects for several years, and obtained money in every way he could think of, he was obliged to limit himself to the erection of the three portals—and probably hardly finished *them*. Yet, let us not be too severe; for, like a work we have recently heard of in our great Cathedral in London, its quality goes far to compensate for incompleteness. I doubt whether there exists in England a work so perfect in art as the half-ruined western portals of St. Alban's. I venerate the architect who designed them, who I believe was Abbot John de Cella's second architect, Gilbert de Eversholt. His work is cotemporary with two others which are as fine as almost any in existence: the western porch at Ely, and the choir of St. Hugh at Lincoln. All of them

were the works of the earliest perfected 'Early English' after it had thrown off the square form of the Romanesque Capital; and I believe it to be also cotemporary with another of the finest English works: the sanctuary of the dependent Monastery of Tynemouth, which, however, retains the square capital.

"Next to this exquisite work is that of Abbot William of Trumpington, who, in a more economical spirit—with more of business but less of art—carried on the work which De Cella had relinquished in despair; completing the west front (now almost destroyed) and finishing five bays of the nave on the south side, and four on the north, besides many other less important parts. His works are noble specimens of 'Early English,' though without the spiritual character which marks the work of De Cella. It is most interesting to trace out the limits and the points of junction in the works of the two Abbots, and to observe the remorseless way in which the man of business cut down the details of the work of his more ambitious predecessor. Columns with bases for eight shafts reduced at the capitals to *four*; the marble bandings prepared for the larger number but roughly altered to suit the reduction; while the marble largely used or contemplated by the one is almost wholly omitted by the other.

"It was fully twenty years after Trumpington's decease before any other great work was undertaken in our Abbey. During that interval the style had undergone much change. Henry III. had begun and carried on to a considerable extent his works at Westminster. The chapter-house of that Abbey had been completed in 1253, in which the principle of traceried windows had been carried out to a perfect ideal. In 1256 it was found necessary to rebuild the eastern arm of the cross at St. Alban's, and we cannot suppose that the first in rank among English Abbeys should fall short in advancement in style of the second Abbey only some twenty miles distant. Accordingly, we find the work of John of Hertford and his immediate successors to be among the finest productions of their period.

"The reconstructors of these eastern portions of the Abbey seem to have commenced, not only the sanctuary of the church with the chapel which contained the shrine of the Proto-Martyr, but also the chapel immediately east of it, in which was placed the shrine of St. Amphibalus, the Proto-Martyr's friend, with the chapels on either side of it; and, yet further eastward, they commenced the Lady-chapel itself, though its completion was left to a later date. Nothing can be finer than the works carried out at this period. They were never perfected according to their original design, but what was done was as perfect in art as any thing which its age produced; indeed its window-tracery is carried to higher perfection than in any work I know. I do not think it was carried out to any thing approaching completion under Abbot Hertford, as its style carries us on apparently to the last decade of the thirteenth century, agreeing in character with the Eleanor Crosses, and with the work of De Luda, Bishop of Ely, in the chapel of his palace in London, which we know to have been erected after 1290.

"Next in date comes the completion of the Lady-chapel, which was carried out by Abbot Hugh de Eversden between 1308 and 1326—an

excellent work of the perfected 'middle-pointed' style, but as inferior in artistic sentiment to the works last referred to as Trumpington's was to that of De Cella.

"In the very year of his accession to the Abbacy, we learn from a document in the British Museum that Hugh de Eversden renewed the marble abstruse structure of the shrine of St. Alban, of which the late Dr. Nicholson discovered the exquisite remains while opening out one of the walled-up arches east of the 'Saint's Chapel.' During Eversden's Abbacy a portion of the south side of the Norman nave fell—and to him we are indebted for the five beautiful bays on that side which continued the work of Trumpington and included the portion of the cloister wall adjoining—a work perhaps of greater merit than his Lady-chapel. Its vaulting was, however, not completed till the time of Mentmore, the second of his successors.

"Subsequent to this date the works carried on in the actual structure of the church were for the most part rather deteriorations than improvements, though the sepulchral monuments of the next age, as well as the screens and other minor works, are replete with beauty and interest, and tend to render this church one of the most thrilling interest which have come down to our day, as well as being a mine of architectural wealth which can scarcely elsewhere be paralleled.

"Such is the venerable and beautiful edifice, on the present condition of which I have now to report.

"When we come to reflect on the fact that this stupendous building, little short of 550 ft. in length, and whose roofs may almost be measured by the acre, has for more than three centuries been left for its conservation to the resources of a single parish of a moderate-sized country town, aided occasionally by the subscriptions of the neighbouring gentry, we need not wonder that its present state of repair is unsatisfactory; nor when we think of its colossal dimensions need we feel surprised that it should be a costly matter to repair its dilapidations. It is, in fact, a genuine cause of wonder that it should have stood so well against circumstances so adverse. . . .

"No church in Great Britain more thoroughly deserves a careful and conservative restoration, nor would any more richly repay this labour of love. It is a glorious work, and one with which I feel a special pride in being connected; and I most earnestly wish you every possible success and liberal support in what may fairly be styled a great national undertaking."

## Architecture and Music.

**I**N our Volume for 1869, at p. 130, we gave a summary notice of a curious dissertation on the relation between Painting and Music. An article in the *Builder* for the 18th March enters into a similar examination of the relation between Architecture and Music. Our readers will be glad to have so much of the article



as will indicate to them its line of argument, and enable them to follow it out for themselves :—

“The theory which regards the various branches of art as only so many languages for one sentiment,—so many forms under which the same spirit of beauty is made manifest,—receives tacit recognition even in our ordinary speech. It is almost trite to observe that we habitually apply the terms literally belonging to one art to characterise the productions of another ; that we speak of the ‘tone’ of a painting, the ‘colouring’ of a piece of orchestral music, &c. But this relationship of the arts may be regarded in several different ways. There is an ‘organic coherence,’ as it has been termed, between different forms of art, and the manner in which their productions affect our senses, which rests entirely on scientific grounds, and is capable of mathematical demonstration. The similar proportions of the vibrations which in colours and in sounds affect the eye and ear respectively with a sense of ‘harmony’ and concord, afford, perhaps, the most familiar illustration of this mechanical relation between different arts, in itself very suggestive, but with which we are not specially concerned here. Then there are purely emotional resemblances in the effect of different works on the mind ; as, for instance, when we say of such a picture as the magnificent *Salvator* recently exhibited at Burlington House (‘Rocky Landscape and Hermit’) that it reminds us of Beethoven ; a remark which would be perfectly just and intelligible, at least to those who were so constituted as to realise its meaning. But when we class one entire form of art with another, as having special resemblances closer than exist between either of them and any other art, we mean something different in kind from either of the relations just illustrated ; something less precise and mathematical than the first, but more definite, and less dependent on the special sensibilities of individuals, than such a mere emotional similarity of effect as in the instance just alluded to. How are we to define this, in the case especially of the two arts which we have observed to be so often mentioned as closely analogous ?

“The fact seems to be that, in all points wherein two distinct forms of art are felt to be in any degree analogous, a comparison is instituted, whether by a logical process or by intuition, between the nature and degree of the phonetic power of such arts ; the manner in which each affects our intellectual perceptions, and the definite or indefinite nature of its speech. Looking at the subject in this light, we see at once that one striking point of resemblance between Music and Architecture is that these two alone, of all the higher arts, are not ‘phonetic’ at all, in the sense in which that word has been most frequently used by recent art critics—i. e. they are not capable of communicating any fact or fixed idea, or even of illustrating it, except in a very general and indefinite manner. The comparison is made, of course, with regard to instrumental music, which is the pure form of the art, music ‘married to immortal (or mortal) verse’ being, in fact, a combination of two arts. Architecture and music alike, then, are restricted to *expression*. Each has within its scope a very wide, perhaps an almost unlimited range of



expression of feeling ; each can impress us with the idea of massive grandeur and stability, of gaiety or of gloom at will, and in a hundred differing forms and shades of feeling ; but neither can go beyond the limit which separates vague and general expression of feeling from distinct and precise enunciation of fact or sentiment. These two arts are removed one degree back, if we may so speak, from the plane of intellectual vision, in comparison with the arts of painting and sculpture : they affect us more widely and generally, less definitely and circumstantially, than these last-named arts. Now, this is no unimportant point to bear in mind, in estimating aright the value and position of our own art. A theory has been put forth of late years, by critics of a certain school, which would deny to architecture any recognition, as a mere building art ; which would regard the *art* of architecture as consisting solely in the application of sculpture and colour to buildings, not in the building itself at all ; and much high-flown sentiment has been talked, both by writers who ought to have known better and by those who could not be expected to know better, about the insufficiency of mere proportion and outline and grouping to satisfy the mind, without the addition of imitative sculpture and painting. Now (not to mention other arguments), the objection may be disposed of at once, and the ‘phonetic’ critics convicted out of their own mouths, if it be remembered that this inability to express facts or definite ideas characterises, in precisely the same degree, the art of music, the position of which among the highest and most important forms of art no critic, so far as we are aware, has ever ventured to dispute ; so that here, at least, a comparison between the capabilities of two forms of art-expression lends us some practical assistance in determining the status and value of one of them, or, at least, in guarding us against undervaluing it, on illogical or uncritical grounds.

“ If we come to compare the positive as well as the negative characteristics of the two arts, there is ample ground for establishing a relationship in kind as well as in degree, the consideration of which is not wholly uninteresting or useless. The most marked characteristic of music is *rhythm*—the recurrence of an accentuation at marked and equal periods. It is this which, in conjunction with its employment of a regularly divided scale of sounds of appreciable pitch, distinguishes the art of music from what has been sometimes rather unhappily termed the ‘music of nature,’ the effect produced by sounds which are pleasing to the ear without being rhythmical or arranged in fixed proportions in regard to their vibrations. The analogy in architecture is almost perfect. What regular division in *time* is to music, regular division in *space* is to architecture. The repeated Greek column and intercolumn, the repeated Gothic buttress, the marking off of heights by string-courses, the symmetrical arrangement of windows—all this is the rhythm of architecture ; and as it is by regular accent that we define music, so it is by regular spacing and symmetrical disposition of parts that we distinguish the architecture of man from the natural scenery amid which it is placed ; for nature, in her general aspects at least, is never regular ; and when we find stones ranged in orderly rows, with even spaces between them, then, what-

ever may be the defacement that time and weather have wrought on them, do we unhesitatingly conclude that

‘Here in old time the hand of man hath been.’

Pictures and sculpture (when independent of building) do not, it is scarcely necessary to point out, exhibit this regularity of rhythm; approaching more nearly to the imitation of nature, they partake also of the freedom and irregularity of nature. A point in the treatment of design in architecture or music may be instanced, again, as illustrative of their resemblance in principle—the necessity, namely, that we are under in each art, of providing a definite and well-marked *stop* to movement of line in any special direction. To instance: our cornice, which furnishes the boundary to the vertical height of the building, must, to satisfy us, be more than merely a single bounding line; not only do we project it, mould it so as to present several horizontal alternations of light and shadow, but we must have a second smaller cornice under it, too (the *tenia*), to break the impact on the principal cornice, and give the first check to the vertical ascendancy, before it becomes finally set at rest by the heavier lines of the main cornice. Where it is only one story that has to be stopped, the eye is contented with a single small string-course. So, as it has been observed, in the Doric column, a single indented line at the necking would not be sufficiently decisive to stop the numerous and strong vertical lines formed by the fluting; we must have four or five of these cross-scorings in succession to form our astragal, and make a decisive termination to the vertical lines. And when we turn to music, what is the meaning of the prolongation of the primary harmonies of the key at the close of a long piece? We can close a single phrase or passage of a few bars satisfactorily with a single chord: but when we come to the close of (for instance) Beethoven’s C minor symphony, what is the meaning of the prolongation of the same fundamental harmony through the last twenty-nine bars, including the repetition at the close of the same identical chord five times, with intervals between, before the final rest on the long chord which closes the whole? This is precisely the same thing as the repetition in architecture of lines in one direction to stop those in another direction. In the symphony we have gone through many gradations of form and proportion, many variations of rhythm and of treatment, we are at last approaching completion, but we must crown the edifice; abrupt cessation on the ‘tonic harmony’ of the key will not serve the purpose, we must have this harmony repeated and repeated, until it completely dominates and overpowers the recollection of all the variations of treatment that have preceded it, and is felt to be a sufficient bound and conclusion to so long and elaborate a composition. This is, in short, the opposing line of the cornice staying further progress; every preceding passage in the composition has led naturally to something further, but this persistent repetition of the full chord of the key leads to nothing; it is manifestly the end, and is fully conclusive. . . . Nor are the subordinate divisions of architectural composition without their precise counterpart in the art of sound. In every extensive and regularly constructed composition we find, about one-third from the commencement, a marked and complete close (indicated commonly

by a double bar on the paper), separating the first part of the movement, in which the main features of the composition are set forth, from the second, in which they are elaborated and further worked out. The analogy here is perfect: the double bar marks what would be the first important horizontal stage of the architectural composition, dividing the comparatively plain and simple ground story of the design, where its main features and treatment are indicated, and on which all the rest depends, from the more ornate principal stage of the composition, where the artist is at liberty to play with his design more, and introduce ornamental features which would be out of place in the basement of his composition. So complete is the æsthetic parallelism here, that we have only to substitute terms of time for terms of space, and the same general principles, and even much of the same nomenclature, would be applicable in both cases.

“We might indicate, too, how similar in its general tendencies has been the course run by each of the two arts, though by no means chronologically coincident; for the life of music has been short indeed compared with the hoar antiquity to which architectural monuments carry us. But in the earlier efforts of musical art the clearness of melodic line, the symmetry of harmonic construction, and the almost total absence of passion or of varied colouring of effect, forcibly remind us of the classic age of architecture; and even the choruses and organ-fugues of Handel and Bach, written when the art had attained a consciousness of its powers, have more affinity in feeling with Greek than with Gothic art. So in the transition from this older style to the ‘romantic’ school of which Beethoven is the typical name, we may trace, as in architecture, the struggle for free and forcible expression, the rebellion against precedent; and in the great works of the modern school we find the same æsthetic characteristics as in Gothic architecture,—a passionate earnestness, a defiance of rules and precedents, an exuberance of colour and ornament sometimes totally disproportionate. It must be added too, we fear, that in the works of some of the most recent musical ‘prophets’ in their art we find only too precise a reflection of the disregard for meaning and symmetry, the wilful disproportion of parts, and the putting forth of novel ugliness for originality, which characterise some of what is called modern Gothic architecture.”

[The addition of sculpture and painting to architecture is like the addition of words to music. Both music and architecture, our author says, “cannot go beyond the limit which separates vague and general expression of feeling from distinct and precise enunciation of fact or sentiment;” words add to the one, painting and sculpture to the other, the distinct and precise enunciation of fact or sentiment. Which is the most satisfying to the mind—the vague feeling of music without the distinct enunciation of sentiment in accompanying words, the vague expression of architecture without the precise enunciating of fact in sculptured and painted accessories—is a matter on which the world will claim to have an opinion of its own. We are not aware of any “school which would regard the art of architecture as consisting solely in the application of colour and sculpture to buildings, not in the building itself at all.”—ED. C. B.]

## Reviews.

*The Ornamentation of the Transitional Period of British Architecture*  
By EDMUND SHARPE, M.A., F.R.I.B.A. No. I. Forty-two Plates  
Quarto. London: E. & F. N. Spon, Charing Cross.

The architectural student is already indebted to Mr. Sharpe for a long series of valuable works, to which the one before us is a worthy addition. The Transitional Period, extending over the forty-five years from 1145 to 1190—to whose illustration it is devoted—is one of exceptional interest and importance, it is the period of the birth of Pointed or Gothic Architecture. The typical buildings of the period have positive excellences of a high order—grand proportions, vigorous design, rich and ingenious decoration; and in a series of these buildings, chronologically arranged, we are able to trace the grasp of principles, both constructive and æsthetic, and the felicitous invention, of the great men who created Gothic Architecture, in a way which is as full of instruction as of interest.

We are specially interested in the work because we have a special liking for the grand proportions and rich ornamentation of the Late Norman work. We have long thought that our modern architects might have done well to take that, instead of Early English, as their point of departure in the search after a new style; and we still think it not improbable that the taste of our age would find its highest satisfaction in some combination of the Classical and Romantic schools. If this be so, there are two periods of our architecture specially worthy—not of imitation, but—of study: this Transition period, when men's minds were passing from under the influence of the Classical to that of the Romantic school of thought; and the Elizabethan period, when the Romantic school of thought was passing away before the influence of the revived Classical learning. The latter period, we maintain, affords a better type for our domestic architecture than any earlier style of Gothic; and in the study of the former we may learn to design monumental buildings, which will more truly express the mind of this age than the Gothic imitations do. Mr. Sharpe's work will afford the student facilities for this study.

Only the first part of the work is at present published; it is to be followed by two other parts. All who know Mr. Sharpe's former works will be prepared to expect—and will find here—that the examples are taken from the finest buildings of their period, are carefully drawn on a sufficiently large scale to be useful, are of considerable artistic merit, and are “got up” in a style which will make, when complete, a handsome book.

## Grants

*In aid of Church Building, &c., made by the “Incorporated Society for Promoting the Enlargement, Building, and Repairing of Churches and Chapels.”*

At Meetings held at the Society's House, 7, Whitehall, 17th April, 15th May, and 19th June, 1871, Grants of Money amounting to £2,570 were made in aid of the following objects:—



*Building new Churches* at Clayton, Parish of West Hoyland, Barnsley; Croxley Green, Parish of Rickmansworth; Dalston, Holy Trinity, Middlesex; Kilburn, St. John the Baptist, Middlesex; Loughton, Essex; Mortomley, Parish of Chapeltown, Sheffield; Newsome, Parish of Lockwood, Huddersfield; Pallion, Parish of St. Peter, Sunderland; Primrose Hill, St. Mary, Middlesex; and Shepherd's Bush, St. Luke, Middlesex.

*Rebuilding the Churches* at Aberayon, Cardigan; Butterton, Leek, Staffordshire; Eglwsilan, Pontypridd; Lincoln, St. Mark; Pitsea, Rayleigh, Essex; Silian, Lampeter; and Whitchurch, Cardigan.

*Enlarging or otherwise increasing the Accommodation in the Churches* at Alberbury, Shrewsbury; Alverscott, Faringdon; Ashington, Steyning; Athelington, Wickham Market; Bilton, Rugby; Bryngwyn, Newport, Monmouth; Cockfield, Cambridge; Enmore, Bridgwater; Fishponds, Bristol; Holt, Wrexham; Keyworth, Nottingham; Kilgwrrwg, Chepstow; Kirkby Overblow, Wetherby, York; Llanllowell, Usk, Monmouth; Meysey Hampton, Cricklade; Much Cowarne, Bromyard; Newton Abbot, Devon; Nutley, Uckfield; Offham, Maidstone; Portbury, Bristol; Sea View, St. Peter, Ryde, Isle of Wight; Snargate, Dover; South Hill, Callington, Cornwall; St. Stephen's-by-Saltash, Cornwall; Winterbourn Kingston, Blandford; Woodhurst, St. Ives, Hunts; and Wookey, Wells, Somerset.

Under very urgent circumstances additional Grants were made towards Building—Clerkenwell, St. Peter's; and Shaw, Manchester.

Restoring, &c., the Churches at Harescombe, Gloucester; Llanarth New Quay, Cardigan; Llanfaglan, Carnarvon; Llangunider, Crickhowel; Lup-pitt, Honiton; Meonstoke, Bishop's Waltham, Hants; and Norwich, St. Michael at Thorn.

Grants were also made from the School Church and Mission House Fund towards Building Mission Churches, &c., at Baildon, Leeds; Bodmin, Cornwall; Bridge Street, Carmarthen; Coginar, Bangor, Cardiff; Trevigra, South Hill, Cornwall; Tyler's Hill, Chesham, Bucks; and Unstone, Parish of Dronfield, Sheffield.

The Society likewise accepted the Trust of sums of money, as Repair Funds for Brownhill, St. Saviour's, Batley, York; Duddeston, St. Matthew, Birmingham; Eltham, St. Peter, Kent.

*Quarterly List of SERMONS preached, and MEETINGS held in aid of the Incorporated Church Building Society.*

\* \* \* The letter O denotes Offertory; S, Sermon; M, Meeting; A, Association.

**Canterbury.**

Mar.	6	Canterbury Diocesan	A	£110	7	2
	31	N. Maling	A	3	2	0
May	2	Worth	S	0	12	9

**York.**

(No remittance.)

**London.**

Mar.	2	Wembley	S	£1	6	0
April	14	Pimlico, St. Barnabas	O	8	6	11
May	18	Westminster Abbey	S	64	0	0

**Durham.**

May	17	Killingworth	S	1	15	0
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**Winchester.**

Mar.	1	South Warnborough	...S	£1	10	0
	30	Millbrook	.....A	6	11	0
May	24	Ryde, Holy Ascension	O	0	14	5

**Bangor.**

(No remittance.)

**Bath and Wells.**

Mar.	2	Chipstable	.....S	1	0	0
	3	Fiddington	.....S	0	10	10
	23	Bath and Wells Diocesan	.....A	11	8	10
	30	Marstock	.....S	3	13	0
April	19	Dracot	.....O	1	1	7
May	4	Timsbury	.....S	3	10	4

**Carlisle.**

(No remittance.)

**Chester.**

Mar.	31	Bebington	.....A	32	9	0
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**Chichester.**

(No remittance.)

**Ely.**

Mar.	30	Cambridge	.....A	45	11	6
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**Exeter.**

May	11	St. Minver	.....S	0	10	0
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**Gloucester and Bristol.**

Mar.	18	1869 & 1870 Littleton				
		Drew	.....S	1	1	0
	28	Bristol	.....A	7	0	0
	30	Bristol	.....A	4	0	0

**Hereford.**

Mar.	17	Hereford Diocesan	...A	31	15	4
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**Lichfield.**

Mar.	15	Long Eaton	.....O	2	5	10
April	1	Hadnal	.....S	1	3	4
	27	Dresden	.....O	1	18	3
May	4	Alfreton	.....O	2	8	9
	22	Hadnal	.....O	3	18	8

**Lincoln.**

Mar.	6	Syston	.....S	1	13	11
	10	Lincoln, St. Margaret's	S	8	5	1
	14	Drove End	.....S	1	13	8
	16	Welton	.....S	2	3	0
April	4	Sempringham	.....S	3	12	1
	4	Appleby	.....S	4	4	2
	5	Wakeringham	.....O	1	1	0
	11	Dunholme	.....S	1	0	0
	11	North Elkington	.....S	0	16	0
	11	South Elkington	.....S	2	19	0
	12	Fledborough	.....S	2	12	0
	12	Sutterton	.....S	3	0	0
	17	Reepham	.....S	2	3	6
	18	Marnham	.....S	1	6	9
	25	Panton	.....S	1	9	6
	27	Winceby	.....S	1	0	0
May	1	Croxton	.....S	1	5	6
	2	Tathwell	.....O	4	3	0
	2	Hawerby-cum-Beesby	S	1	10	7
	2	Duddington	.....S	2	0	10
	2	Thorpe	.....S	1	10	10

May	3	Langton	.....S	£2	3	0
	4	Bilsthorpe	.....S	0	16	0
	5	Carrington	.....S	0	18	0
	5	Frith Ville	.....S	1	5	0
	8	Theddlethorpe	.....S	2	5	0
	8	Scothorne	.....S	4	4	10
	9	Pinchbeck	.....S	1	10	4
	10	Flixborough	.....S	2	10	0
	13	Barnoldby-le-Beck	...S	0	6	6
	16	Sudbrooke	.....O	3	4	6
	20	East Retford	.....O	4	10	8
	25	Stroxton	.....O	6	3	0
	27	Fulbeck	.....O	1	19	0
	31	West Deeping	.....O	2	2	0

**Llandaff.**

(No remittance.)

**Manchester.**

(No remittance.)

**Norwich.**

May	16	Norwich Diocesan	.....A	19	16	9
	20	Ashill	.....S	6	16	4

**Oxford.**

(No remittance.)

**Peterborough.**

Mar.	4	Cogenhoe	.....O	4	13	2
	9	Staverton	.....S	2	3	19
	28	Peterborough Diocesan	A	35	0	0
April	25	Coleorton	.....O	2	0	0
May	2	Peterborough, St. Mary's	S	4	7	8
	5	Rockingham	.....O	3	10	0

**Ripon.**

Mar.	23	Farnham	.....O	1	0	0
April	11	Barnsley	.....S	5	15	4

**Rochester.**

Mar.	14	Chatham, St. John's	...S	11	11	0
	15	Elmdon	.....A	2	0	0
	23	Barking Church Union	A	1	1	0
	24	Loughton	.....S	10	16	0
May	16	Margaretting	.....S	2	0	0
	23	St. Stephen's, St. Albans	S	3	10	0
	31	Hockerill, All Saints	...O	6	11	6

**Salisbury.**

Mar.	30	Blackdown	.....S	1	0	0
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**St. Asaph.**

(No remittance.)

**St. David's.**

Mar.	30	Hay	.....A	1	1	0
April	1	Crickhowell	.....A	2	10	0
May	10	Llanfair, Nantgwyn	...S	1	19	3

**Worcester.**

Mar.	7	Birmingham, St. David's	S	8	11	0
Apr.	17	Solihull Church Fund	...	10	15	1

**Sodor and Man.**


(No remittance.)

# The Church-Builder.

No. XL.

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## Home Mission Machinery.

E have taken occasion from time to time to speak strongly on the usefulness of Mission Chapels, and to advocate their more general adoption, as an auxiliary to the work of the Church whose importance in the present stage of our Church extension it would be difficult to exaggerate. We have thought that a quotation of some individual examples might illustrate in detail those general arguments, and perhaps leave a more vivid impression on the mind. We have therefore selected from the papers of the Incorporated Church Building Society, a few statements of individual cases, as made by the clergy of the parishes in applying for grants towards the prosecution of their plans, and we commend them without note or comment to the study of our readers.

The first extract contains a description of one of those outlying Welsh valleys, which the tourist traverses with delight, without considering how the very seclusion which forms its attraction to the visitor, is the subject of great anxiety and difficulty to him who has the spiritual charge of all the souls in the grey cottages, which lie scattered here and there along the lonely hill sides :—

“In a northerly direction from the town runs one of the loveliest glens in the parish. It winds round the rocks to a spot called the ‘World’s End,’ all beyond being rugged mountain. The distance from the parish church

OCT., 1871.

(which is fairly in the centre of the parish too) is five and a half miles to the top of the glen. About the *middle* it is intersected at right angles by a spur valley running westward. The site of the Mission Chapel is in that middle spot where *three valleys, three waters, and three roads* MEET, and distant at least two and a half miles from any church. The only outlet of the glen passes close by this spot. Practically, the people of the district belong to no religious body. The Calvinistic Methodists have a small room in the district, but they have not made much headway. We propose to station there a good master who will always be on the spot as our representative, and also to give two services there every week. The school will be a success at the outset, and I have no doubt but that we shall also gather a goodly congregation here before no very distant day, as *the ground* is *NEW ground*, and the work is *bonâ fide* missionary work in a clear open field. But in such a district we must have a *station to fold the sheep.*"

We are happy to say that the Society was able to make a grant in this case, and that the chapel is successfully at work.

The next extract relates to the wants of a village in Buckinghamshire, with a population of 2000 people, of whom 500 live in two hamlets, at a distance of one and a half and two miles from the parish church:—

"The church as proposed will accommodate 150 or perhaps more. Its cost I should think will be between 400*l.* and 500*l.* It will be licensed in the first instance, and there will be one service in it on Sundays, and one on week nights. The Sunday school will be held in it morning and afternoon. Our case is interesting and urgent. Until about a year ago nearly the whole population of both the hamlets were alienated from the Church, and given up to Dissent. Within the last year we have established two services a week, and a Sunday school. There are sixty in the Sunday school, and the services are crowded so that the people cannot get in. At present we meet in two rooms of a large cottage which for the last thirty years had been used as a preaching room for the Baptists and the Primitive Methodists. We have received a requisition signed by the poor composed of both Church people and Dissenters, to build a church for them. We have the Offertory every Sunday in the cottage, and the poor gladly make use of it as a means of contributing their pence towards the proposed church." . . .

"I do trust that, considering my large population, the extreme poverty of the people, and the facts that within the last twelve months we have established a Sunday school of sixty children, and a congregation of over 100, in a locality that has for years been given up to Dissent, and that we are obliged at present to hold service and school in two rooms of a small cottage, you will give us as large a grant as your funds will allow."

In this case also the Society had the satisfaction of making a grant, and the chapel is fulfilling its useful work.

The following letter is from the Incumbent of a Derbyshire parish :—

“ I beg to bring my claim before the Society for help towards my School Church, nearly completed in a distant hamlet of my large scattered parish, twenty miles in circumference. I am building a School Church and master’s residence. The whole will be shortly completed. Total cost 500*l*. This hamlet is three miles from the parish church. There never has been any religious service or school in the hamlet, and the people are in a miserable state of spiritual destitution. The School Church will shortly be licensed for Divine worship, and there will be regular Sunday service as well as week-day and Sunday school. The School Church is forty-one feet long by eighteen broad, and twelve feet of this is portioned off for a chancel, fitted with pulpit, desk, and communion table. The whole of the sittings are free and unappropriated, and are crowded every Sunday—a proof that it was needed and appreciated. My benefice is not worth more than 100*l*. per annum, and no house, and I maintain a curate unassisted from any source. My parish is large and the people for the most part poor, and every thing connected with the church has been sadly neglected. I present this as a very urgent case, exceedingly anxious to open the building without the drawback of a debt upon it. When I tell you that within the last twelve months I have built other schools, and now have them worked by four Government teachers, you will conclude that I have dried up all my resources. Your assistance will materially benefit, and will be highly appreciated.”

Here also a grant from the Society enabled the Incumbent to commence his mission work free from the incubus of a debt upon the chapel.

A printed appeal supplies us with the next terse statement of spiritual needs and Church progress in a Cornish district :—

“ The parish of Calstock, which extends over an area of 6133 acres, and contains a population of 7000, comprises two considerable towns (each of sufficient importance to require its own post-office, &c.) and five villages, all (with one exception) at distances from the parish church varying from one and a half to four miles. The church itself is inconveniently situated and will only seat 330. But in addition, two small chapels (one of them lent) have within the last five years been provided, so that the parishioners have been afforded the opportunity of Church worship in three different quarters of the parish. The hamlet for which this appeal is made being so far from the church or either of these chapels that scarcely any of the inhabitants can attend them, for three months during the last summer a sixth and additional Sunday service was held for their benefit in the open air. This has now been transferred to, and for the present will be continued in, a building without windows, flooring, or any thing to fit it for the purpose: and as there is no resident squire or any body among his own parishioners in circumstances materially to assist him, the rector hopes that

Churchmen at a distance may be willing to support him in his endeavour to provide them with a suitable and permanent place of worship."

We have only space for one more extract illustrating the way in which the work of an energetic missionary clergyman among a neglected people soon gathers them into a Christian flock, and creates the need of regular parochial machinery for the establishment of further and more regular ministrations among them:—

"About two years since the Committee of the Llandaff Home Mission appointed a clergyman to officiate in the outlying hamlets of Maescywmwr, in the parish of ———, and Fleur-de-Lis, in the parish of ———— Monmouthshire. The said hamlets are populous mining districts, at the extreme ends of the said parishes, at least four miles from the mother churches, and beyond the scope of ordinary ministerial supervision. They present a wide and interesting field for the promotion of true religion, and sound Christian education, in connexion with the Church. Already the home missionary has established regular services in both places, and the people seem to appreciate the gospel ministrations thus extended to them, which is a proof that a due prosecution of the scheme referred to, will enable the Church to take a firm stand, and exercise her holy functions, in districts where her Scriptural teaching was, hitherto, but little known.

"The inhabitants of Maescywmwr, Fleur-de-Lis, and the adjacent neighbourhood, cannot be less than four thousand or five thousand, and are, for the most part, composed of artizans, colliers, railway, and other labourers. The great drawback to our work is the want of a proper building for service and school purposes, the home missionary being obliged to officiate in small rooms of private houses. To obviate this difficulty, it is proposed to erect a schoolroom, to be used for Divine Service, as well as for educational purposes, the benefit of both which will be available also to outlying portions of Gelligaer and Bedwellty."

These are only a few examples out of thousands of parishes which need similar missionary efforts and similar machinery, to deal with the spiritual wants of the people of distant hamlets, who are territorially included within the bounds of the nearest parish, but practically are out of reach of church, schools, and clergyman. The Society greatly needs donations and subscriptions to its Special Fund for Mission Chapels—its general funds are not available for this object—to enable it to encourage the multiplication of such works as those above described. Every such work is a clear extension of the Church of Christ, a distinct occupation of ground hitherto neglected, with a fair prospect of its being diligently cultivated in the future, and of a continuous ingathering from it of a harvest of souls.



## Clymping, Sussex, and the Lost Seaside Churches of Sussex.

**T**HE Church and Parish of Clymping, possess some peculiarities of history and architecture which deserve particular notice, and as an effort is now being made, under more than ordinary difficulties, to raise a fund for the preservation of the church, the present moment is opportune for noticing what is of most interest in the parish.

It is a seaside parish now, though it was not originally. At the recent meeting at Edinburgh of the British Association, a paper was read on the loss of land by sea encroachment on the coast of Yorkshire, showing how great the loss has been even where it has not attracted historical record, as it has done on the coasts of Norfolk, Suffolk, and on the east of Kent. No less serious a loss has been in constant progress on our south coast, not compensated, as a little consideration will show, by the reclamations of the vast tracts of the Romney and Pevensey Marshes. In Western Sussex several parishes and churches have "gone to sea;" and even within a memory of thirty years the encroachment on the coast between Chichester Harbour and Shoreham Harbour, in which district Clymping is the midway point, is most formidable. At the eastern extremity of this district, in the parish of Lancing, what were pleasant and spacious meadows less than thirty years since, have now a vast sea-beach rolled in upon them, and their turf-covered soil is washed away by every tide on the seaward side of the beach. In the next parish of Broadwater, the turnpike coast road has been washed away. A road which in 1833, and long after, had broad meadows between it and the sea, is now nearly useless, and a new line of road further inland is with difficulty protected. In the succeeding parishes, Goring, Terring, Kingston, Preston, Rustington, and Littlehampton, the progress of destruction has been less, but is striking every where. The bath-house at Littlehampton, whose architect is yet living, constructed behind the beach, is now marked only by a block or two of its concrete foundation, sea-worn and weather-beaten, on the seaward side of the beach, all else having been washed

away. Proceeding westward along the Clymping shore the sea has made its way round the head of powerful concrete traverses, built by still living hands, across the seaward slope, and up to the crown of the beach, but a continual battle waged by the landowner, adding to some of the traverses additional fences, has met with some partial success. Next westward is the parish of Middleton. Well does the writer remember the church here in 1831-2—the high deal pews and ramshackled “free seats,” of much older date, its bare roof open to the tiles inside, and its single bell hanging, clanging, and creaking within the roof, in sight of the people. The south-east corner of the church was then bared to its foundation by the sea, the churchyard half gone and the bones of its tenants strewed on the beach. A year or two later, a violent storm swept away utterly the church of Middleton and its churchyard; its neighbourhood is still marked by the bones on the beach. In the parishes of Felpham and South Bersted, the inhabitants of Bognor have learned at a large pecuniary outlay the cost of the sea encroachment, for the rates for sea defence at this little town have scarcely a parallel for rates in the kingdom. Westward of Bognor, at Aldwick, the same struggle is maintained; but beyond the last of the houses of Aldwick for a space it seems to have been abandoned. One night in 1867, just where the defence ends, the sea swept into a field, and carried half-way across it a flint wall which had formed a front to the field behind the beach; and so on through Pagham parish a rapid and as it appears unavoidable progress of sea encroachment continues every season. In the parishes of Selsea, Earnley, and the two Witterings, so regular and recognized is the encroachment, that when some twenty-five years ago the Tithe Commutation was in progress, it was provided in some or all of these parishes, that lines parallel to the sea-coast should be marked on the Tithe Commutation maps, whereby to regulate a decrease in tithe, step by step, as the sea should advance to these lines.

We add a few notes and queries about the lost churches of some of these parishes. Off the coast of Shoreham parish, distant from the shore about 730 yards, as measured in 1840, is a rock called the Church Rock. Can the Sussex antiquaries tell us whether this is the remnant of a quarry once on land,

whence a peculiar tufa-stone, to be found in all the Norman churches in that neighbourhood, was procured?

Kingston Church, between the parishes of Ferring and East Preston:—when did this church go to sea? The remains of the parish (a rectory) are now annexed to Ferring, and in the possession of the Incumbent of Ferring are the parish books of “Kingston Chappel.” The entries of baptisms, marriages, and burials cease at 1671. Probably this may be the time at which the church was washed away by the sea; the tradition of its being washed away is well-known in the place, and says that it happened about 100 years ago, but it certainly was gone sooner.

Of Cudlawe and Middleton Churches gone to sea we have already spoken.

Bracklesham Church seems to have been known in 1291, and was the subject of a law suit in 1289. It survived till between 1478 and 1502, as shown in Bishop Storey’s register at Chichester, when it was served by the Rector of Earnley. In Bracklesham Bay are extensive reefs of rocks under water; their nature shows that once they were on land, and extensively quarried for use, as the stone from this rock in the churches and buildings of that neighbourhood testifies, probably before 1291. Some certain particulars of the destruction of Bracklesham Church would be interesting; what remained of its cure is united to East Wittering.

Of Selsey Cathedral not a trace remains. It was founded by St. Wilfrid of York, and remained the see of the bishops in Sussex, till in 1082 the see was transferred to Chichester. The Cathedral of Selsey, it can scarcely be doubted, went to sea. A church, proved by its architecture to be of about A.D. 1240, was erected on the inland side of the island—now peninsula—of Selsey, near the shore of the tidal lake called Pagham Harbour. Its erection was, in all probability, occasioned by the loss of the old cathedral. This new church of Selsey was never finished—a western tower being left uncompleted at a height of about fifteen feet from the ground. *Tempora mutantur*, and now within the last ten years this church of 1240 has been taken down, removed to the sea-side, and re-erected; for, at the sea-side, the village congregates, and the

church of 1240, though placed in safety from the sea, was far from the inhabitants.

Clymping, once wholly inland, has become a seaside parish. It contains within it, an island as it were, a portion of the parish of Littlehampton, and it stretches an arm of land across the river Arun, on the coast of Littlehampton. It has become a sea-side parish by the addition to it of the remnant of the parish of Cudlawe. The last presentation to the living of Cudlawe was in 1545. In 1591 it was annexed to Arundel by authority of the bishop, but, in fact, it has always since gone with Clymping. The church had then been lost in the sea. The remnant of the parish is now a very narrow strip along the seashore, extending across the river Arun eastward on the coast of Littlehampton parish. This arm of land was separated from Cudlawe by a diversion of the river Arun.

A considerable population on this separated tract of Cudlawe, or Clymping, and the tract itself, is now regarded as belonging to Littlehampton parish, but probably no authority for the annexation exists beyond the natural inconvenience occasioned by the severance of the tract by the river from its old allegiance.

Littlehampton parish, on the other hand, possesses an island in Clymping containing the only bit of ancient architecture which Littlehampton parish can boast. Before the suppression of the alien monasteries in England, in A.D. 1415, Littlehampton church, with a revenue of 6*l.* 13*s.* 4*d.*, and land in Littlehampton parish to the annual value of 19*l.* 7*s.* 2*d.*, belonged to the abbot of Leez, in Normandy. The same abbot possessed the farm of Atherington within the parish of Clymping, or Cudlawe, valued at 9*l.* 18*s.* 8½*d.* per annum. It was doubtless the abbot's large possession in Littlehampton, and his right in the church there, that led to his single farm in Clymping being annexed to Littlehampton parish, to which it still belongs.

In architectural history the two subjects in Clymping are the remains of the house of the bailiffs of Atherington, and the beautiful church of Clymping.

Except its chapel the house at Atherington still known as "Bailiffs Court," though much of it old, has no mediæval features. The chapel now used as a dairy is a charming piece of architec-

ture of about the year 1230—of course disfigured in times past, disused as a chapel as probably it has been since 1415, but now carefully regarded and tended by the present tenant, Mr. Walter Coote. The chapel is a simple parallelogram, twenty-eight feet long and thirteen and a half feet wide. It has two lancet windows in each side, long since closed and somewhat mutilated, but showing remains of beautiful arch mouldings on the inside, with shafts to the jambs having delicately carved caps. The east window is a triplet lately repaired; it had early tracery in the head, and has internal ornaments to compare with those of the side windows. Fragments remain of a beautiful little double piscina, with trefoil arches in the south wall, and there is a simple door in the north side as well as in the west end.

Clymping Church belonged to the Prioress of Leominster, as we have said, and her property was part of the possessions of Almanesches, a nunnery in Normandy. Like Atherington, therefore, it followed the fortunes of the property of the alien monasteries, and both were granted to the nunnery of Sion in Middlesex. The nuns of Almanesches and Leominster unquestionably found the means which built the present Church of Clymping. In the time of Edward the Confessor and William the Conqueror a church existed at Clymping<sup>1</sup>, as shown by Domesday Book. It is possible that this church remained till the present tower was built.

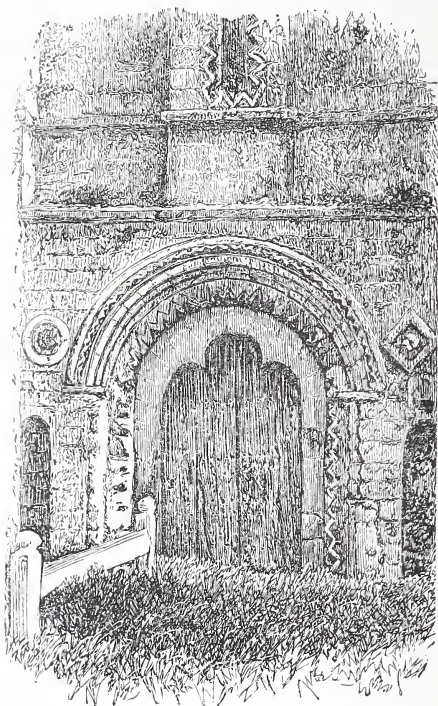
At present Clymping Church is cruciform in plan, with a tower attached at the end of the south transept, and with an aisle on the south side of the nave. It is one of the most interesting of the churches in the Diocese of Chichester. Its claims to a high place amongst them rest upon the purity and early date of its architecture, the completeness of the original design, and the perfectness which that design has been allowed to retain to the present day. Time has indeed reduced some parts to a state of dilapidation, and rustic notions of refitting, cleansing and reparation have seriously marred the beauty of the work, especially in the interior, and have left it in a state of damp and squalor very unseemly and very unwholesome.

The tower is the oldest part of the church, and was probably

<sup>1</sup> Some details of the present church are given in Brandon's "Parish Churches," and in Brandon's "Analysis of Gothic Architecture."



constructed a little before the year 1200. It appears to have been built up to the transept of the older and smaller church, the mark of whose roof against its north side may be seen inside the present transept. The age of the rest of the present church is such, however, that the older one must have been removed almost as soon as the tower was finished, and the new



*Norman Doorway, Clymping Church Tower.*

one have been completed very soon after A.D. 1200. The church is wholly lighted by lancet windows; in the nave and transepts having plain chamfered dressings; in the chancel having a simple head, except the eastern triplet, which is enriched with shafts and carved capitals to them, and with quatrefoil panels in the

inside spandrels. The gables have small rose windows and some of the original gable crosses remain. The low tower, rising only just above the transept roof, possesses an elaborately enriched doorway, shown in the engraving, and has lancet windows decorated with chevroned mouldings and curiously placed in the buttresses. An example of similar windows is to be found in the Norman Church at Old Shoreham, Sussex. The only alterations made in subsequent times in the substantial parts of the building have been:—the breaking an entrance through the south wall of the aisle, and the erection of a porch to it, which was done, in all probability, about A.D. 1635, or, at any rate, some time after the Reformation; the construction of this entrance has led to the blocking up of the original west doorway of the church; and, secondly, the re-construction of the chancel roof, by which the height of the chancel has been somewhat abridged, and the rose window in its gable blocked up.

Of the fittings, the oak chancel-screen is nearly destroyed; one transept-screen has only one post left, but of the other there are considerable remains; much of this screen work was perfect within memory. Several of the ancient oak benches of the nave remain, well carved and panelled; and the ancient stone pulpit and font are both in their original positions, and in such preservation that they can easily be made fit and decent. All these ancient fittings are of the fifteenth century.

The tower has suffered greatly from neglect; its floors, bell-frames, and the upper part of the stair turret are in ruinous condition, and even the bells are broken, so that a considerable fragment of one of them was lately to be found inside the church, and is now preserved at the vicarage.

The present Rectors of the parish are the authorities of Eton College, who are disposed to act liberally in the sustentation of the church and chancel, but owing to the entire land of the parish being in the possession of a corporation (Christ's Hospital, London), which does not recognize Church restoration amongst its duties, the support usually given to such a cause by wealthy landlords is here wanting.

## The Ecclesiastical Dilapidations Bill.



THE clergy are to be congratulated on the passing of the Ecclesiastical Dilapidations Act. Almost any system would have been better than the old absence of system, and the new Act seems to be a very fair arrangement of a rather difficult question, and promises to work well. A brief statement of the process which will ordinarily take place under the Act may be acceptable. The great question—what repairs are needed in any church buildings, how much they will cost, and within what time it is reasonable that they should be effected—is left to the decision of a diocesan surveyor. The surveyor may be set in motion either by the patron, or by the bishop, or by the incumbent. When called in, or sent in, he is to survey and to specify in detail what repairs are needed, and when done, is to certify that they are sufficiently done, and his certificate will protect the incumbent against any claims for dilapidations for the next five years. Here a point has been raised by the Rev. Mr. Joyce, the Rector of Strathfieldsaye:—Is the surveyor to give such a detailed specification of the repairs needed, that the incumbent can put it into a builder's hands to be done without employing any further professional assistance? The answer probably is this; it will be the surveyor's duty to report with some minuteness what is needed, e. g. such a window frame decayed and to be renewed, such a roof to have tiling repaired and gutter with down-pipe fixed, garden wall to be repaired with new coping where needed, and the like. In some cases where the repairs are not extensive, and are sufficiently obvious, it will no doubt be enough to put the surveyor's report into the hands of a *respectable* builder, and the surveyor will have no difficulty in giving the requisite certificate that what was needed has been done. In case of more extensive works it will be necessary to employ an architect. The surveyor's report, however detailed, would only specify what is needed to be done; an architect's specification would still be necessary to tell the builder how to do it, to stipulate for quality of material, kind of work, and make the conditions necessary to the satisfactory fulfilment of the contract. Two

other questions arise. Suppose the surveyor to require repairs which the incumbent thinks unnecessary, what protection has the incumbent? or suppose, when the repairs are done, the surveyor refuses to certify that they are sufficient, what protection has he? In either case he may protest, and the bishop will appoint an independent surveyor to survey and report to him, and will then give his decision, which is to be final.

There is a provision, which will be very helpful to many incumbents in case of extensive dilapidations, enabling them to borrow the necessary funds of Queen Anne's Bounty, and spread the repayment over a series of years.

In case of the vacation of a living by death, if repairs have been sufficiently made under the surveyor's certificate within five years, there can be no claim for dilapidations at all. If not, the bishop will send the surveyor; the sum estimated by him to be required will not be paid over to the new incumbent, but into the safe-keeping of Queen Anne's Bounty; the new incumbent will see to the execution of the repairs, and Queen Anne's Bounty will pay the bills on the surveyor's certificate.

All this seems fair as between one incumbent and another, and between the life tenant and the estate. The surveyor's fees proposed seem sufficient, but not excessive. It may be useful to note that in an extensive work the builder will usually require money on account, from time to time, and that Queen Anne's Bounty will only pay it on a certificate from the surveyor, who will have to go and see the work done, and therefore very fairly will have to be paid a fee. It may be well, therefore, to arrange, in the first instance, that the builder, for whose convenience these certificates are given, shall pay the fee for them.

It will be seen that the satisfactory working of this Act depends very largely indeed upon the kind of man who is appointed surveyor. The clergy have the appointment in their own hands, that is to say, he is to be appointed at a meeting held for the purpose, by the Bishop, Archdeacons, and Rural Deans; and on good grounds the Bishop has at any time the power to dismiss him from his office. It is desirable that the electors should see clearly the kind of man who is wanted. An eminent ecclesiastical architect—the man who has built or

restored half the churches in the diocese, and whose reputation is known to every body—is not necessarily the best man for diocesan surveyor; on the contrary, he may very possibly be an unsuitable man. What is wanted, is a man who knows a good deal about house work as well as church work; a man who has been accustomed to surveying for repairs, taking out quantities, estimating prices; in short, a practical man of business rather than an eminent designer; a man who is not too busy with important works to bestow his time and thought on this humble, however useful work; and, lastly, a man of sound judgment and high character. With such men for surveyors the question of dilapidations will cease to be a vexation and dread to the clergy, and the new Act will be a great security to the property of the Church.

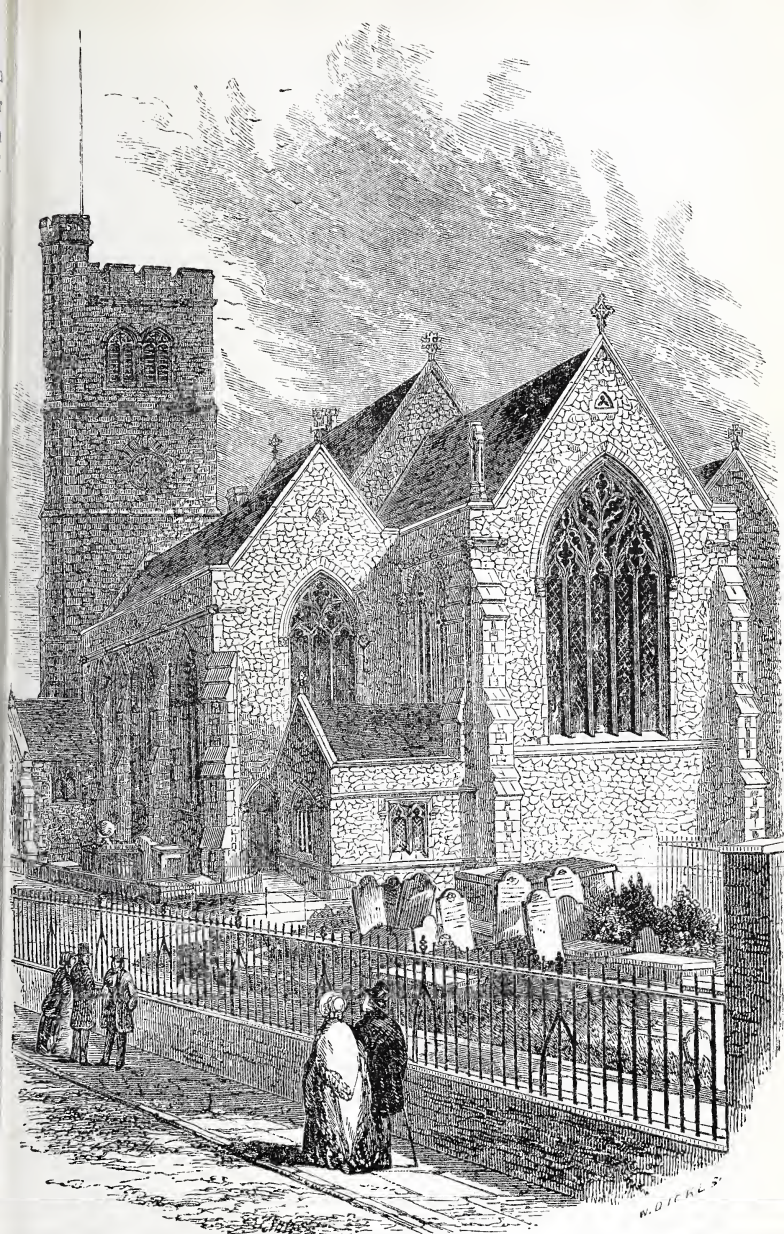
### Lambeth Church.



THE old Parish Church of Lambeth, as it at present stands, seems to date from the latter half of the 14th century, to which date the tower may be assigned, but the remainder of the fabric was probably erected at different times in the latter part of the 15th and beginning of the 16th centuries. A restoration in 1852, by Mr. Hardwick, of the whole building except the tower has brought it to the state of substantial repair represented in our engraving.

A Church which immediately adjoins the great gate of Lambeth Palace, for many centuries the town residence of the Archbishop of Canterbury, could not fail to have many interesting historical associations. The chancel contains the monuments of several Archbishops:—Bancroft, who died in 1610, Tenison in 1715, Hutton in 1758, Cornwallis in 1783, Moore in 1805; and Secker, who died in 1768, was buried in the passage between the Church and the Palace. Tunstall also, after being deprived, restored, and deprived again, lived in the Palace under the kindly custody of Parker until his death, and was buried here. Thirlby, Bishop of Ely, also for ten years a prisoner in the Palace was buried here. When a grave was made for Cornwallis, the coffin of Thirlby was discovered and opened; “the face was perfect, the beard white and of great length; on the





Lambeth Church.



head was a silk cap ornamented with point lace, and under the arm a slouched hat with strings." The east end of the north aisle, formerly called Howard's Chapel, contains some monuments of that noble family. The Church has associations with Royal as well as with Ecclesiastical history. It was within its walls that the Queen of James II., with her infant son, flying from the ruin of their dynasty, after having crossed the Thames at Whitehall, took shelter from the rain of the inclement December night. Hence a hired coach, procured from a neighbouring inn, conveyed the royal fugitives to Gravesend, whence they sailed for France—never to return.

### Painted Windows.



AT the recent Annual Meeting of the Lincoln Architectural Society, the Rev. H. Usher, in the course of a paper on glass-painting, made some remarks on conventionality in art which are worth quoting:—

"Glass-painting is essentially a conventional art, because you cannot get perspective distance and atmosphere without using a depth of paint; and you must not use a depth of paint because the material is translucent; for if you do away with translucency the eye says it is no window at all. I maintain that conventionalism is not, as some suppose, a dwarf-like standard of art, stunted in growth, but the high principle of adapting the representation of abstract form to the material worked upon.

"Conventional art possesses the great quality of abstract form to which colour is applied. This principle in glass-painting is capable of expressing the highest poetry, the poetry of abstract form, intensified by the poetry of the abstract colour; a power of abstract and ideal expression in harmony with the greatest production of human genius—architecture. The ideal art of conventionalism is briefly this, the expression of the nature which we feel, as contrasted with the principle of naturalism, which is the imitation of the nature which we see.

"But am I herein defending bad drawing? By no means. While on the one hand I would say, that those who suppose the artists of the thirteenth and fourteenth centuries could not draw, would be as far from truth as those who should say that they could not build; yet, on the other hand, bad drawing and bad execution prevailed then as now. Conventionalism does not mean that the blunders of antiquity are to be reproduced. It does not mean that our figures are to be put in exaggerated attitudes, and our limbs expressed as if without bone or muscle. It simply

means that we are to reject all that savours of common life, and make much of that which is essential to the expression of idea ; but in the name of the high art of conventionality, I protest against the disfigurement, rather than the ornament, of our sacred buildings, by those caricatures, those dead and unmeaning copies of ancient art. Let us strive to reach to the excellencies of conventional art by all means ; let us try to catch its spirit of simplicity, breadth, and repose ; let us try to tell all its tale of abstract beauty ; but a greater degradation of modern art cannot exist than the uglinesses of exaggerated archaism, deformities of drawing, insipidity of expression, mechanical execution, crude colouring, and ill-conceived composition, which often disfigure our sacred temples, offend the unskilled, and give pain to the educated eye. It is a mistake to suppose that the Mediæval draughtsmen intentionally drew badly. Their charm consists not in their distortion of form, but in their real artistic feeling, and in their thorough conception of the ideal. Hence, church windows should be good in drawing, and pious in feeling."

The Bishop of Lincoln, who was in the chair, called attention to another important matter which needs more care than is often bestowed upon it, viz. the selection of subjects for painted windows :—

"With regard to the subjects suitable for stained glass windows, he thought there was one thing which needed very much to be revived, and that was treating Old Testament and New Testament subjects side by side. He thought stained windows ought to teach us great spiritual truths in the best possible sense, and great good would arise from having Old Testament historical subjects represented with their New Testament antitypes. Take, for instance, the subjects of Abraham offering up Isaac, and the Brazen Serpent, and associate with those the Crucifixion. The Old Testament should always be read by the light of the New ; and then we should see that those historical events were prefigurative foreshadowings of great evangelical truths, and thus learn to read the Old Testament aright. He was persuaded that glass-painters might be excellent expositors of, and commentators on, Scripture. If, for instance, there were depicted the Ascension, connected with the translation of Enoch and the carrying up of Elijah into heaven, we should learn how to understand the history of Enoch and Elijah. If, again, Samson were represented carrying the gates of Gaza towards Hebron, or Jonah delivered from the whale in the sea in connexion with the Resurrection, and so on throughout the Old Testament history, we should have one of the best expositions of the Old Testament ; and this, if followed out by architects, sculptors, and glass-painters, would do very much to rescue us from the rationalistic scepticism of the day, which was the same thing as was referred to by St. Paul, when he said, 'The letter killeth, but the Spirit giveth life.'"

As a contribution to the subject, we will continue the Bishop's list of Scripture parallels from an original mediæval source.



There is in the British Museum, a fifteenth century MS. of unusual oblong shape, which contains a series of Scripture pictures, arranged in threes; the centre picture is a subject from the life of our Lord, on each side of it is an Old Testament subject which is typical or parallel. The execution of the pictures is not without merit, but it is for the sake of the arrangement that we transcribe our notes of the series.

The Curse of the Serpent in Eden. The Annunciation of the Blessed Virgin Mary. Gideon's fleece.

The Burning Bush. The Nativity. Aaron's rod budded.

The Israelites inviting David to be their King. The Adoration of the Magi. The Queen of Sheba's Visit to Solomon.

Rebecca sending away Jacob. The Flight into Egypt. David's Flight from the wrath of Saul.

Moses destroying the Golden Calf. The legendary subject of the Idols of Egypt falling down on the entry of Jesus into the land. Dagon falling before the Ark.

The Penitence of David. The Magdalen's forgiveness. The Cleansing of Miriam.

Cyrus returning the vessels of the Temple. Our Lord driving the Money-changers out of the Temple. Judas Maccabeus purifying the Temple.

Elijah raising the Widow's Son. The raising of Lazarus. Elisha restoring the Shunammite's Child to Life.

Judith and Holofernes. The Entry into Jerusalem. Elisha met with homage by the Sons of the Prophets on his return to Jericho.

Melchizedec Blessing the Bread and Wine which Abraham has offered him. The Last Supper. Moses giving Manna to the Israelites.

Joseph sold by his Brethren. Judas bargaining for the thirty pieces of Silver. The Ishmaelites selling Joseph in Egypt.

Joab treacherously slaying Abner. Our Lord's Betrayal. Tryphon deceiving the Men of Judah. (1 Maccabees xii.)

Jezebel having Slain the Prophets of the Lord seeks the Life of Elijah. Jesus before Pilate. Daniel given to the Lions.

Joseph's Brethren conspiring against him. The Chief Priests



and Pharisees conspiring against Jesus. Absalom conspiring against David.

Ham mocking his Father. The mocking of Jesus. The Children mocking Elisha.

Isaac bearing the Wood for the Sacrifice. Jesus bearing His Cross. The Widow of Sarepta gathering Sticks. (The two Sticks represent the Wood of the Cross, and in the illustration are shown in the form of a tall Cross.)

The Sacrifice of Isaac. The Crucifixion. The Brazen Serpent.

Eve created out of the side of Adam. The Piercing of the Side of Jesus. Moses bringing Water out of the Rock.

Joseph cast into the Pit. The Entombment. Jonah cast into the Sea.

Sampson carrying off the Gates of Gaza. The Resurrection. Jonah cast up by the Fish.

David killing Goliath. The Descent into Hades. Sampson slaying the Lion.

Reuben finding the Pit empty. Mary Magdalene at the Sepulchre. The Spouse in the Canticles lamenting the absence of the Beloved.

King Darius finding Daniel alive in the Lion's Den. Jesus appearing to Mary Magdalene. The Spouse in the Canticles finding the Beloved.

Joseph making himself known to his Brethren and consoling them. Jesus appearing to the Disciples and eating before them. The Father comforting the returned Prodigal.

Gideon's Offering to the Angel. (The allusion is no doubt to Gideon's incredulity.) The Incredulity of St. Thomas. Jacob wrestling with the Angel.

The Translation of Enoch. The Ascension of Our Lord. The Translation of Elijah.

God giving the Law to Moses. The Descent of the Holy Ghost at Pentecost. Elijah's Sacrifice on Mount Carmel consumed by Fire from Heaven.

Solomon seating Bathsheba on the Throne beside him. The Coronation of the Blessed Virgin Mary. King Ahasuerus Crowning Esther.

Solomon's Judgment. Our Lord on the Throne of Judgment.

David slaying the Amalekite who boasted of having slain King Saul.

Job in his Prosperity. The Heavenly Jerusalem. Jacob's Dream.

Dathan and Abiram swallowed up by the Earth. Hell. The Destruction of Sodom and Gomorrah.

## The Clergy and Architecture.



AT the last Meeting of the Liverpool Architectural Society, the President, Mr. H. H. Vale, read a paper in which he made some remarks on the influence of the Clergy on the development of Architecture, on which we shall take leave to make a few remarks:—

“We have little or nothing,” says Mr. Vale, “in the way of progress in church architecture to thank the clerical mind for. The man who will most closely conform to the particular development which is held to be representative in church arrangement, though all his designs be almost *fac similes* one of another, finds much more favour with the clergy than the original designer who dares to consider the questions of site and climate and materials, and other common-sense matters, which would, if always considered, soon raise architecture to the position of an art science with noble ends, instead of holding her present low and servile course among the worn-out traditions of a night of bondage, which has long been lifted from the political, scientific, and literary horizon of modern thought. One original thinker in architecture is worth a dozen copyists, and to give such a thinker,—a modern Sir Christopher Wren, for example,—an arena, I fear it will require more than a second Fire of London, more than a second Earthquake of Lisbon.”

Why does Mr. Vale find fault with the “clerical mind” for having done little or nothing to advance the fine art of architecture? Is that the business of the clergy? The business of the clergy has been to promote the restoration of a good many thousands of our old churches, and to procure the building of some thousands of new ones; we assume that Mr. Vale does not desire that the old ones should have been restored in any other style than that in which they exist; and that it is on the style in which the new ones have been built that Mr. Vale animadvert. What was the duty of the clergy and

the architect respectively with regard to them? We should say that it was the business of the clergy to say what they required in their churches, and for the architects to produce it in the best style of architectural art within their power. But Mr. Vale seems to reverse these apportionments of duty: he finds fault with the clergy for laying down what they required in a church, and thinks that ought to have been left to the architects; while he blames the clergy because the "architectural mind" has not invented a new modern style of architecture:—

"Because we find the porch placed on the second south bay, the pulpit on the left hand of the chancel arch, the font near the western door, the altar raised so many steps, the tower adjoining the transept, and so forth, in certain old churches, are we therefore to forget site, forget aspect, and forget levels, in order to pander to this false tendency of archæology, by following everlastingly in the grooves of precedent, like the man who is said to have spent his life by letting down empty buckets into empty wells?       \*       \*       \*       \*       \*

"I have dwelt somewhat at length upon some features of modern church architecture from a feeling of disappointment on noticing views of recent churches designed by the few representative architects this country possesses, evidently under the pressure of Anglican sacerdotalism—designed by men who commenced their careers upon an unquestionable stock of originality and genius, but who having achieved a well-earned popularity, are satisfied to decline upon the rewards of popularity, viz. good pay and aristocratic patronage."

Mr. Vale is not ignorant that the requirements of "Anglican Sacerdotalism," may be fulfilled equally well in Norman, Gothic, Byzantine, or Renaissance, and there is no reason to doubt that they would be just as well fulfilled in the new style which the clerical mind would hail with as much satisfaction perhaps as Mr. Vale himself. The only point in Mr. Vale's compliments which have a shadow of reason, is that the clergy have had a good deal to do with the revival of the taste for Gothic architecture. The study of Ecclesiology was a part of the literature of their profession, and therefore it is not to be wondered at, if many of them have pursued it with ardour and success, and have helped to lead the public mind on the subject. But the clergy have only shared the revived taste for Gothic which has come over the public mind generally. The men who gave the initial impulse to the movement were not clergymen, but architects—Rickman and Pugin—and the former was not even a Churchman, but a

Quaker. And the architects have shared the general taste too. The clergy who said, build us these churches, and the architects who sent in Gothic designs for them, and the public who admired them and cheerfully paid the money for them, have gone hand in hand in the matter. It is quite true that a number of architects, including some of the highest reputation, have opposed the Gothic revival, but they had nothing to offer us in place of "imitation Gothic" except "imitation Classical." The desire for a new and original style is very general; the clerical amateurs desire it quite as much as the professional architects; but it is for the architectural, not for the "clerical mind" to invent or develop it. Let Mr. Vale offer us a new style which will really express the mind of this latter part of the nineteenth century, and no "pressure of Anglican Sacerdotalism" or any thing else will prevent its general adoption. Meantime the question will not be helped forward by such utterances as that which we subjoin as an example of the architectural mind in our critic:—

"Looking around upon recent examples of church architecture, and comparing them with the old models, one is constrained to ask the question, —if architecture be essentially a 'joyous thing,' as recently defined, how are the church architects of the day fulfilling their mission? If it be a pleasant thing, how is the ascetic school furthering its hold upon the popular mind? Is our art no longer to speak in the national voice, and be the exponent of the heart impulses of English-speaking men and women? Is it no longer to be English in its breadth and beauty, or is it to be dwarfed and narrowed to propagate sects and schisms? Is it to be written in cipher, or in plain straightforward English, cramped by the watchwords of a party, or made melodious by the exulting music of a nation's joy? Is its rhythm to be the cadence of exclusiveness, or the glorious song of the liberated religious life of our land? Shall we continue to pander to the pet fancies of a self-laudatory Druidism, striving to express by an effete symbolism deep meanings that require to be translated and diluted before the ordinary working intellect of our day can compass them? Should we not, rather, by originality and vigour, give the lie to those who would endeavour to make us believe that architecture is altogether a thing of models, rubrics, and canons?"

Here are "deep meanings," indeed, which "need to be translated and diluted before the ordinary intellect can compass them." But if Mr. Vale had compassed his own meanings, he ought surely to have seen that they are self-contradictory. Has the use of Gothic in Ecclesiastical buildings propagated

sects and schisms? Is it the fact that all churches are built in Gothic, and all meeting-houses in some other more "joyous" style, "made melodious by the exulting music of a nation's joy," an embodiment in stone of the "glorious song of the liberated religious life of our land"? How is it that the Dissenters also have built their places of worship in Gothic, and are now building them so like our churches in every respect that there is nothing left to distinguish one from the other? Does not this tend rather to mitigate the antagonism between "sects and schisms"? Is it not at least a conclusive evidence that it is not the "pressure of Anglican Sacerdotalism" which has prevented the architects from developing a new Victorian style "made melodious by the exulting music of a nation's joy"?

### Festival Decorations.



OW fast we live! It is only a few years since the practice of decorating our churches with green leaves and flowers on great festivals was introduced, and now we see decorations in every corner of the kingdom, and every Christmas, every Easter, every Dedication feast, every Harvest Festival, more and more churches take up the new and admirable custom. But while all these decorations evince a great deal of good feeling and zeal for the honour of God's House and Worship, some of them exhibit very little knowledge of the way of designing or making floral decorations; and we have thought that a few words on the subject might not be unacceptable. They will be in time to give a few suggestions for the Harvest Festivals, which in many parts of the kingdom are not yet over; and it is only by publishing them now that we can be in time for next Christmas, since our next Number is not published till the first of January, when the holly-wreaths round the pillars have already begun to lose their first gloss, and the flowers on the font-cover to fade.

The first advice we have to give to intending decorators, who are inexperienced in the work, is to lay their plans, and collect their materials, and enlist their workers, in very good time beforehand, if they desire to avoid a great scramble and



worry over the work, and a disappointing result. The first thing is to plan the decoration. The first care should be to decorate the points of the church which especially ought to be honoured, as the altar and font, the lectern and pulpit; and then to apply as much decoration to the rest of the church as there are time, material, and workers to carry out efficiently. The aim must be to make the decorations *effective*; not to waste power where it will be thrown away; not to make ornament so small that it cannot be properly seen at the average distance at which it has to be seen; to make ornamental devices distinct in outline; and to put colour (in berries, flowers, &c.) in such masses as will "tell," as well as in such juxtaposition as will be harmonious.

Among the things to be first thought about—after the altar, font, pulpit, and lectern—are garlands round the capitals of the pillars; and devices, such as crosses, double triangles, &c., in the spaces between the windows of the side-walls, and in the spandrels between the nave and chancel-aisles. If still more can be accomplished, what should next be done is putting spiral wreaths round the pillars; and that will make it necessary—where the bases of the pillars are seen—to put garlands round the bases, as well as round the capitals.

Then among the most appropriate decorations, which almost deserve to be thought of before any thing else, because of their teaching force, are texts of Scripture:—one over the altar handsomely illuminated, conveying the chief lesson of the festival; one on each side of the chancel; a ribband in each spandrel of the chancel arch; a long text running round, as a kind of cornice at the top of the aisle walls; one at the west end. A church with this amount of decoration will look pretty fully decorated, and, if well done, will look very handsome. A great amount of decoration may be added, but could hardly be usefully described here.

We venture to recommend intending decorators, who have not much experience, and cannot get skilful advice for the treatment of the architectural peculiarities of their own church, to avail themselves of the help of a book on the subject, entitled "The Christmas Decoration of Churches<sup>1</sup>," in which they will

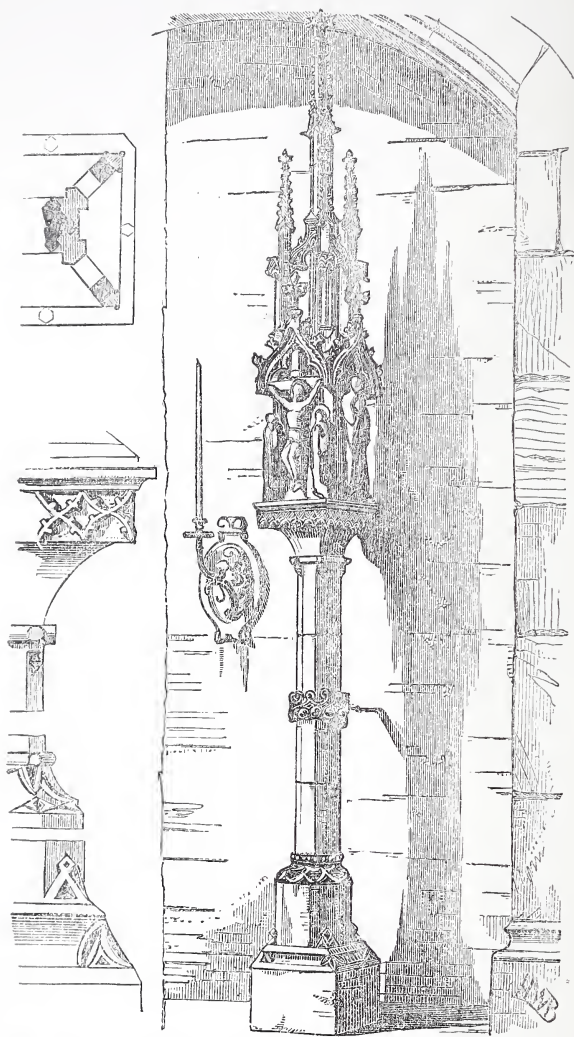
<sup>1</sup> Published by Cox & Co., Southampton Street, Strand.

find a great number of suggestions for the general plan of decorations suitable for different kinds of churches, and a large number of designs for devices, profusely illustrated with woodcuts from designs by one of the most eminent architects of the day; the book contains also careful directions for making all kinds of decorations; it also gives a method of drawing texts, on a plan which makes it easy for people who have no knowledge of drawing to make their own texts, as well as an artist would do it for them.

It is very desirable that the whole of what is intended to be done should be settled some time beforehand, because a good deal of the work can be done beforehand, leaving more leisure at last for the work which must be done with as little loss of time as possible. For example, there will need laths cut to the right length, and perhaps to be fastened together in a rude frame to mount the texts upon; the devices will need to be cut out and put together in lath or canvas or card-board; ropes to be cut to proper lengths for garlands and wreaths; and the texts can be drawn and painted. It is worth while to make frames for texts, devices, &c., well and substantially once for all, and they will serve over and over again on successive occasions.

One other caution we would press upon the inexperienced decorator. Allow abundance of time for putting the decorations up, and giving them those final touches which the Royal Academicians give to their pictures after they are hung for the Academy Exhibition, to which we are told they often owe much of their effect. It takes a long time to move about ladders, to raise texts and devices to their places, to get garlands to fit, and wreaths to lie in their right curves. And then there are the last touches: a wreath to be made a little fuller here by sticking in a few supplementary twigs; a few superfluous leaves to be cut off there to make the outline of a device more distinct; and a bunch of flowers to be put here and there to heighten the effect; and then let all the litter be swept out of church and out of mind—in time for a bright festal Even-Song.





Sculpture in Schwabisch Gmund Church, Württemberg.

## Votive Monument, Schwabisch Gmünd.



IN a paper on Churchyard Crosses, in a former Number of the CHURCH-BUILDER, it was stated that there are a very large number of such monuments still standing in a mutilated state, viz. with the base and shaft remaining, but that hardly an example was to be found of the sculptured head with which the design was usually terminated. In the monument, of which we here give a woodcut<sup>1</sup>, we have a very good example of such a group of sculpture.

This little monument, or, rather, "votive pillar," is situated on the south aisle of the nave of the church of Holy Cross, Schwabisch Gmünd, Wurtemberg, and, as will be seen by the illustration, stands in a shallow arched recess in the wall. At first sight, the monument appears so like a churchyard cross, or a "Calvary," that it might, from the drawing, be mistaken for one; but it is quite evident that it can never have served for either of such purposes,—first, on account of its diminutive size (it is only eight feet high to the top of the highest pinnacle, so that it is on too small a scale for an external cross); and, secondly, the very perfect and sharp state of the sculpture and carving at once shows that it has always been inside a building. It bears neither inscription nor date, but is adorned with figures representing St. Peter, St. Andrew, and the Crucifixion. The choice of saints, St. Peter and St. Andrew, both of whom were crucified, seems to bear some allusion to the dedication of the church—Holy Cross; and it is possible that this pillar was a *votive offering*, or was placed here to commemorate the completion of some portion of the edifice. Whatever may be its purpose or history, it is a capital example of fifteenth century sculpture, and is particularly interesting on account of its very perfect condition.

<sup>1</sup> Which has previously appeared in the *Builder* for Sept. 3, 1870.



## St. Paul's Cathedral.



THE scheme for the decoration of St. Paul's Cathedral is a critical point in the history of English art. If carried out with a result which approves itself to the judgment of artists and the taste of the general public, it will give a vast impulse to all the arts—painting, glass-painting, mosaic sculpture—which are subsidiary to architecture. The mere preliminary discussion of it is calling public attention to the subject, and gradually educating men's minds upon it. The execution of so large a work will train a school of artists. The auspices under which it is undertaken will free the question from the religious party prejudices which linger about it. A successful result will set the fashion, and the coming generation will accomplish the furnishing and decoration of the numerous churches which the present generation has built.

We therefore commend the literature of the question to the study of our readers—clergymen, and others interested in Ecclesiastical art, and invite them to qualify themselves to assist in the formation of a sound public opinion upon it. The principal papers at present published are the paper of Mr. Penrose, the Cathedral Surveyor (i.e. Architect), read at a meeting of the Royal Institute of British Architects, in which he sketched out the general conception of the plan proposed, and the discussion of the plan by the architects present:—Mr. Burges's proposal of the scheme of subjects to be introduced; and Mr. Street's pamphlet of remarks and suggestions.

The subject is one in whose discussion the clergy may well take a part, for the first step in it involves such questions as these: What is to be the ideal of Divine Service in the Church of England? What uses do we intend to make of our Cathedrals in future? The former question we think is ripe for an answer; the latter must probably wait a little longer for a safe solution.

What is to be the ideal of Divine Service in the Church of England? We do not look to a few exceptional churches for our answer, we look at the thousands of churches which

have been built and restored within the present generation, and we see certain general features exhibited in them, symbolizing certain ideas with a very remarkable unanimity. They are not built or arranged for preaching places; the old pews which isolated families from one another are discarded; they are all built with well-developed chancels, and low-benched naves, with an altar in the focus of the whole church, and the font in a conspicuous place. These, we repeat, are features of not a few exceptional churches, or the churches built by one religious party, they are universal; and they tell us that the general idea of Divine Service which has grown up in the minds of the people of this generation is common worship, musical in its rendering, and sacramental in its doctrine. When we look at the alterations which have been gradually made in the mode of conducting Divine Service, not in a few exceptional churches, not in those of one religious party, but generally, almost universally, we see the Prayers no longer looked upon as a legally necessary introduction to the sermon, but rendered with vastly increased reverence by the clergy, and vastly increased interest and devotion by the people. When lastly we look at the sumptuous character of the churches and their furniture, not in one or two cases where wealthy donors have indulged artistic tastes, but where the means have been contributed by the subscriptions of the many: when we see that the religious zeal which has built and restored these churches, and reformed the mode of conducting service, is now going on to decorate the structures, and to add every appliance of Divine Service in the best style of contemporary art—we come to the conclusion from all these facts that the ideal of Divine Service in the Church of England is the offering by our people of an acceptable worship to Almighty God, culminating in the Eucharist, with reverent earnestness on the part of priest and people, and with a becoming dignity in the accessories.

As for the ritual disputes we venture to think that they have seen their zenith. The truth is all Churchmen are ritualists; the most anti-ritual clergyman who goes from the communion-table into the vestry to change his vestment for one of different fashion and colour, to give special dignity or significance to one portion of his ministrations, and returns preceded

by a clerk in a gown, bearing a gold-tipped wand, is going through a rather elaborate ritual. We venture to say that the Church of England is prepared for and desiderates a rather dignified ritual, so long as that ritual is broad and general in its features, and has not added to it a number of little ceremonies besides which symbolize the particular phase of churchmanship of Mr. This or Mr. That. We venture to think that even in the most vexed questions which have agitated the Church lately we can see the end. Take away the mere narrow party significance out of an appropriate ritual, and people generally will accept it. The 5000 remonstrants have done much to take a narrow party significance out of the position of the clergyman at the head of his congregation, when offering up their highest act of worship to God at His altar. The Bishop of London, by introducing a cope into his Cathedral, has done much towards taking a narrow party significance out of the question of a special vestment for special portions of the service.

We take it then, that in planning the decorations of St. Paul's Cathedral, and arranging for service there, it is necessary to prepare for a daily worship of Almighty God of a stately and sumptuous character, becoming the Cathedral Church of the capital city of the British Empire.

But what other uses are we going to make of our Cathedrals, and what modifications of the arrangement for the daily offering of prayer and praise will be needed in consequence? In the endeavour to make greater use of these magnificent temples, popular Special Services in the naves have been held in many instances, and with considerable success. The Special Evening Services under the dome of St. Paul's for several months in the year, have especially opened up a new field of usefulness for the Cathedral. Mr. Street's suggestions are based upon this fact. His plan is briefly to leave the structure alone, and spend all the money in making what he thinks proper provision for such popular Special Services. "I should put a noble altar under the dome, raised on steps, and covered by a stately and magnificent baldachin or canopy. In front and on either side should be the seats for the clergy and choir, and round them marble choir screens of moderate height, and covered with any amount of delicate and costly work in mosaic or sculptured bas-relief. The pavements throughout the whole church might

well be taken up and replaced with mosaic pavements, like those of St. Mark's; and the small and plain pulpit give place to one on a larger scale, and covered with sculpture in the fashion of those at Pisa, Pistoia, and Prato, in all cases with such modifications as the style of the church requires."

We do not quite agree with either of the rival suggestions. With Mr. Street, we are inclined to deprecate the veneering of the walls with marble, and the insertion of granite piers and bases, but we cannot agree with him in his desire to leave the structure without any attempt to heighten its effect. We should gladly see a system of decoration which should heighten the effect of the architectural features by colour and gilding, enrich the wall spaces with mosaic or fresco painting, and introduce suitable coloured glass in the windows. On the other hand, we cannot assent to Mr. Street's plan for a second altar and choir. It seems to us that the point of the Special Services is the sermon, and that it would be wise to keep it so. Let the sermon under the dome of St. Paul's be something like in importance what the old sermons at Paul's Cross were; and let the service consist of a bidding prayer, the sermon, and two or three grand congregational hymns. For the sermon we should gladly see a grand pulpit, and for the hymns we should think it is not necessary to remove the choir from their stalls. But we object to the second altar and the second choir, as out of place for the Special Services, unnecessary for other occasional great gatherings, and making a permanent arrangement under the dome which may be found inconvenient for other uses to which we may desire to put it.

We have not left ourselves room for any remarks on the details of the scheme for decoration, which must therefore be postponed to a future occasion.

### Reviews.

*Original Anthems, Canticles, &c.* Edited by WM. SPARK, Mus. Doc. Organist of Leeds Town Hall, &c.

The first part of this well-edited and admirably-printed work has just been published by Messrs. Metzler and Co., Great Marlborough-street. Dr. Spark's object in its production is to encourage and develope, under the direction of experienced musicians, that ability for vocal part writing which exists so largely at the present day; and judging from this portion, the work will be a worthy companion of "The Organists' Quarterly Journal of Original Com-

positions," by the same Editor. The part contains seven original compositions, including a simple but effective "Te Deum" by H. Smart, and a new Litany (Four-part Harmony on G) by the Editor. All the contents are of a high-class character, and the attempt deserves the support of all interested in the spreading of sound Church Music.

*The Lincoln Excursion of the Architectural Association. August, 1870.*

By EDMUND SHARPE, M.A., F.R.I.B.A. London: E. & F. N. Spon, Charing Cross, 1871.

Last year Mr. Sharpe commenced a series of very interesting and instructive excursions, with members of the Architectural Association. The book before us is an account of the buildings visited during last year's excursion in the neighbourhood of Lincoln, and is largely illustrated with drawings, taken chiefly from the sketch books of the tourists. The churches are described in the order in which they were visited, each description being prefaced with a summary of the main features of the building and their respective dates. We notice that Mr. Sharpe in his "Table of the Seven Periods" in this work, places the commencement of the Norman style in 1066, and the end of the Rectilinear in 1500; whereas in his "Mouldings of the Six Periods," he makes them 1060, and 1550 respectively. The book is an interesting one, not only to students, but to the public generally, and must be doubly so, to those who took part in the excursion. We hope to see a similar description of the Ely Excursion of the present year.

## Grants

*In aid of Church Building, &c., made by the "Incorporated Society for Promoting the Enlargement, Building, and Repairing of Churches and Chapels."*

At a Meeting held at the Society's House, 7, Whitehall, 17th July, 1871, (the only Meeting in the present quarter) Grants of Money amounting to £1530 were made in aid of the following objects:—

*Building new churches* at South Acton, All Saints, Middlesex; Birmingham, St. Saviour, in the parish of St. Matthias; Liutz Green, in the parish of Tanfield, Durham; Homerton, St. Luke, and Kilburn, St. Augustine, Middlesex; Lower Moor, in the parish of St. James, Oldham; Middlesborough, St. Peter, in the parish of St. John; Plumstead, All Saints', Kent; and Silksworth, St. Matthew, near Sunderland.

*Rebuilding the churches* at Hullavington, near Chippenham; Chawton, near Alton, Hants; and Gwernafield, near Mold, Flint.

*Enlarging or otherwise increasing the accommodation* in the churches at Dresden, near Stoke-on-Trent; Eynsford, near Dartford, Kent; Hardwicke, near Aylesbury; Henllis, near Newport, Monmouth; King's Pyon, near Weobley, Hereford; Mid-Lavant, near Chichester; Norton, near Faversham; Nun Monkton, near York; Radford, near Coventry; Reading, St. Giles; Stoke Fleming, near Dartmouth, Devon; Uxbridge, Middlesex; and West Bridgford, near Nottingham.

Under urgent circumstances the grants formerly made towards reseating and restoring the churches at Lanstephen, near Llyswen, Radnor; Watford, Herts; and South Shields, St. Hilda; were each increased.

Grants were also made from the School-church and Mission-house Fund towards building school or mission churches at Cross Inn, in the parish of Llanllwchaearn, Hedworth, Parish of Jarrow, and an additional grant to Leigh, near Manchester.



*Quarterly List of SERMONS preached, and MEETINGS held in aid  
of the Incorporated Church Building Society.*

\* \* \* The letter *O* denotes Offertory; *S*, Sermon; *M*, Meeting; *A*, Association.

**Canterbury.**

(No remittance.)

**York.**

June 20 Riccall .....S £0 15 0

**London.**

June 24 Wimbledon, S. Mary's, S 18 18 1

24 Do. Christ Church ...S 18 11 0

Aug. 15 Upper Clapton and

Stamford Hill .....A 28 1 0

22 Smithfield, St. Bartho-

lomew-the-Great ...S 1 12 6

**Durham.**

July 28 Ryhope .....S 0 16 3

Aug. 23 Newburn(SpecialFund)S 2 0 0

**Winchester.**

June 29 Vauxhall, St. Peter ...O 3 0 0

Aug. 16 Chertsey .....A 4 11 6

**Bangor.**

(No remittance.)

**Bath and Wells.**

(No remittance.)

**Carlisle.**

(No remittance.)

**Chester.**

July 5 Walton Breck, Holy

Trinity .....O 7 8 3

**Chichester.**

Aug. 12 West Ichenor .....S 2 17 0

**Ely.**

July 5 Great Catworth .....S 1 5 0

Aug. 18 Oldhurst .....S 0 5 1

**Exeter.**

June 1 Exeter, St. Mary-at-

Arches .....S 0 12 6

20 Sandford .....S 3 12 6

Aug. 16 Towednack .....O 0 7 9

18 Stockleigh English ...S 1 3 0

**Gloucester and Bristol.**

Aug. 25 Bream .....S 1 16 0

**Hereford.**

June 9 Hereford Cathedral ...S 10 14 7

July 24 Meole Brace .....S 5 12 0

Aug. 22 Dinedor .....S 3 2 11

30 Titley .....S 2 6 10

**Lichfield.**

(No remittance.)

**Lincoln.**

June 1 North Kelsey .....S £1 2 6

7 Weston St. Mary .....S 1 15 3

8 Bassingham .....S 2 18 0

10 Carlton Scroop .....S 1 12 3

12 Holton-le-Beckerling.....S 1 3 0

13 Kinoulton .....S 2 12 7

14 Ruddington .....S 6 4 6

15 Dunston .....S 1 10 6

16 Gedney .....S 1 15 10

20 Ollerton .....S 2 9 2

21 Leasingham .....S 6 1 9

Edenham .....S 3 10 6

Hibaldstow .....S 1 14 10

Great Grimsby Parish

Church .....S 9 5 0

Ditto School Room...S 0 10 0

22 Tetney .....O 1 12 0

Grainthorpe .....S 1 10 6

Doddington .....S 3 8 6

24 Langtoft .....S 2 0 0

28 Barlings ...S 2 0 10

Skellingthorpe .....S 4 16 0

29 Skillington .....S 2 0 0

Wigtoft .....S 1 17 2

July 1 Great Humby .....S 0 6 5

Somerby .....S 0 16 4

4 Gunby, St. Peter .....S 1 0 3

7 Scotter .....S 3 0 0

11 Collingham .....S 5 5 0

12 Swaton .....S 1 2 10

Spanby .....S 0 0 8

Manthorpe and London-

thorpe .....S 1 3 4

Stubton .....S 3 9 9

15 North Witham .....S 3 18 6

17 Orston .....S 1 15 8

Thoroton .....S 0 16 4

19 Bitchfield .....S 1 18 9

Blackney .....S 4 18 10

20 Eakring .....S 1 12 3

24 Southwell .....S 8 16 4

25 Stapleford .....S 2 7 1

Carlton-le-Moorland.....S 0 18 5

Beesby .....S 2 3 6

26 Halton Holgate .....S 3 15 0

27 Lusby .....S 1 0 0

Aug. 1 West Rasen .....S 0 16 6

3 Great Coates .....S 3 0 0

9 Fleet .....S 4 10 3

10 Barholme .....S 0 17 0

Harmston .....O 1 3 6

11 Nocton .....S 1 4 10

17 Clifton and Harby .....S 2 0 0

19 Normanton-on-the-Cliff S 0 17 6

24 Glentworth .....S 1 15 9

25 Nottingham, St. Mary's S 8 8 0

Treswell .....S 1 10 0

Thimbleby .....S 2 5 9

Rippingale .....S 1 15 4

Aug. 26 Fotherley .....S £1 7 0  
20 Sutton, St. Edmund's...S 1 13 0

**Llandaff.**

June 1 Neath, St. David's .....S 5 17 0

**Manchester.**

July 7 Hamer, All Saints' .....O 1 19 0

**Norwich.**

Aug. 22 Runhall .....S 1 5 0  
23 North Walsham .....S 2 11 0

**Oxford.**

June 22 Chinnor .....S 2 1 8  
Aug. 15 Checkenden .....S 0 11 7

**Peterborough.**

July 11 Kimcote and Walton ...S 2 14 9

**Ripon.**

June 6 Hoylandswaine.....O 1 0 0  
20 Horbury .....S 2 10 0  
27 Huddersfield, Par. Ch. S 10 6 0  
Ditto St. Andrew's S 1 10 0  
30 Gill.....O 1 6 8  
Aug. 22 Cleckheaton .....S 5 7 0

**Rochester.**

June 1 Lilley .....O 1 7 6  
2 Stevenage .....S 11 0 0  
3 Longfield.....S 2 7 0  
5 Rosherville, St. Mark...O 3 8 8  
East Barnet .....S 3 13 1  
Sandridge .....S 1 19 10  
8 Meopham .....O 1 5 0  
10 Ash .....O 1 1 0  
12 Digswell .....S 3 0 6  
13 Flaunden.....S 1 0 0  
Essenden.....S 3 6 9  
Wyddiel .....S 2 12 9  
Hoo, St. Werbergh .....S 1 15 0  
Ayott, St. Peter.....S 2 8 0  
Bushey.....S 10 10 0  
Kimpton .....S 4 7 1  
Puttenham .....S 1 5 7  
Sarratt .....S 1 0 6  
Rodwell .....S 2 6 5  
Newtown .....S 0 15 6  
Bovingdon .....S 8 1 8  
Shenley .....S 6 17 4  
Wareside .....S 2 1 0  
14 Caldecote.....S 0 12 7  
Oxhey Chapel .....O 2 1 0  
15 Hoo St. Mary.....S 1 1 0  
16 Snodland.....O 2 7 9  
17 Shephall .....S 4 6 0  
Great Gaddesden .....S 5 11 5  
Walden, St. Paul .....S 1 2 0  
Harpender .....S 10 8 0  
Bishop's Hatfield, St.  
Mary's .....S 2 3 6  
Shorne .....S 1 0 7  
19 Frogmore, Holy Trinity S 2 10 9  
20 Sawbridgeworth .....S 4 10 6  
Aldbury .....S 3 11 2  
Welwyn .....S 5 2 8  
Ayott St. Lawrence .....S 4 12 4  
Sandon .....S 2 2 4  
Aston .....S 3 15 0

June 20 Hormead, Great.....S £2 12 0  
Northchurch .....S 5 0 9  
Bennington.....S 3 5 6  
21 Furneaux Pelham .....S 2 7 2  
Tewin .....S 4 1 3  
Ware.....S 4 8 8  
22 Wigginton .....S 0 8 1  
Willian.....S 2 0 0  
Datchworth .....S 3 11 5  
Gilston .....S 8 6 4  
Long Marston .....S 0 19 6  
Wilstone .....S 0 5 0  
Buckland .....S 2 1 6  
Watton.....S 3 18 8  
Codicote .....S 2 11 9  
23 Stocking Pelham .....S 0 13 0  
Frindsbury .....S 4 7 1  
Letchworth.....S 0 10 0  
Ridley .....S 2 2 7  
Ridge .....S 1 3 10  
Radwell .....S 0 18 0  
Clothall .....S 3 0 0  
24 Wallington .....S 1 18 5  
26 Higham .....S 1 8 3  
St. Alban's, St. Mich...O 5 15 2  
New Brompton .....O 5 17 6  
Elstree .....S 7 13 2  
27 Waltham Cross .....S 3 3 1  
Milton-next-Gravesend,  
Holy Trinity .....O 8 4 6  
Westwell .....S 3 2 2  
Arkle, Episcopal Chap.S 4 7 9  
29 Kingswolden .....S 3 0 0  
Bayford .....O 3 12 6  
30 Nursted .....O 1 2 6  
July 1 Widford (Special Fund) S 2 0 0  
3 Halling .....S 0 15 8  
4 Pirtou .....S 1 15 2  
Ashwell .....S 2 2 5  
10 Aldenham .....S 3 2 0  
Leverstock Green.....S 1 12 6  
11 Barkway .....S 6 19 0  
13 Luddesdown .....S 2 14 0  
Leywood School Church S 0 9 0  
Redbourn .....S 2 13 7½  
18 Stansted Abbots .....S 5 10 4  
20 Much Hadham.....S 13 0 0  
Little Hadham .....S 5 0 0  
24 Ware, St. Margaret's ...S 2 3 0  
25 Cottered .....S 2 7 1  
Little Gaddesden .....S 3 10 6  
Maldon, All Saints .....S 5 16 0  
26 Walkern .....S 1 2 6  
29 Rickmansworth.....S 5 6 0  
Aug. 1 Luton .....S 3 0 5  
9 Royston .....S 5 16 3  
14 Weston .....S 1 10 6  
24 Watford, St. Andrew's S 18 13 2  
Coggeshall .....S 3 3 6

**Salisbury.**

(No remittance.)

**St. Asaph.**

(No remittance.)

**St. David's.**

(No remittance.)

**Worcester.**

June 24 Kineton.....O & S 9 0 0

1872 Begins here

# The Church-Builder.

No. XLI.

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## Notgrove Church, Gloucestershire.

**I**N the mediæval period of English history, when wool was the chief export of the country, the Cotswold sheep-walks had a much greater relative importance than that bleak and bare tract of country now possesses, and from Norman times at least they were dotted over with villages, in which the landed proprietors had their manor-houses, and the shepherds their cottages; some of the churches are still partly of Norman architecture, and there are among them some very interesting examples of the style; they of course have additions of later date; monuments of squires and monumental brasses of merchants of the staple in them, give us the effigies of the men of the time—the shepherds and wool-combers lie under the shapeless churchyard mounds. The church, manor-house, rectory, and a group of ancient-looking stone cottages still, in many cases, form the whole village; and they are so little modernized that they afford interesting examples to the antiquary of what English villages were in the middle ages of our history.

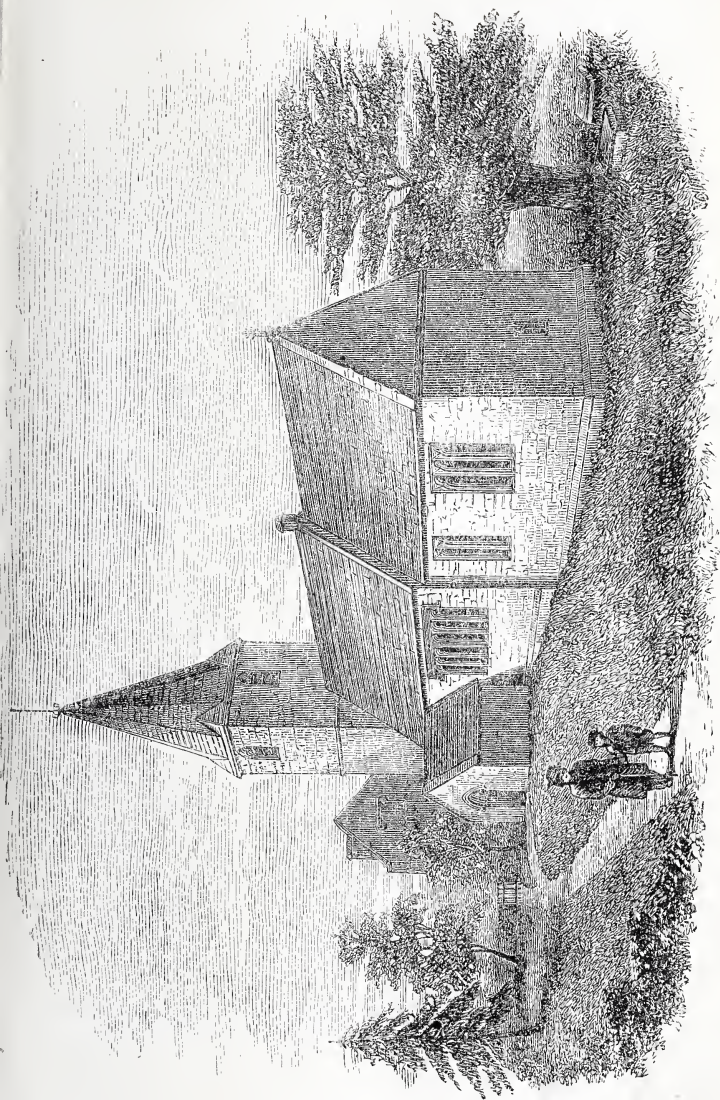
Such a village is Notgrove, nestled in a hollow of the hills, near Northleach, far from high roads, and completely out of the way of the rest of the world. The church has a Norman arcade, and later additions, down to the sixteenth century. The dilapidated old stone manor-house is close to the church; a picturesque rectory-house of the sixteenth century, a little

farther off; and twenty or thirty old stone cottages are dotted about the broken ground. Until recently the village has suffered from some of the evil consequences of its out-of-the-world situation: one half of the manor-house was empty and falling to pieces, the other half only being used as a farm-house; the rectory also was occupied as a farm-house, the rector being non-resident; the church was forlorn and neglected, and there were no parish schools. The village has of late entered on happier times. A resident rector has restored and added to the rectory-house, and has made it picturesque and charming; has built a school on the rectory premises; some years ago planted the churchyard; and now has completed a very artistic restoration of the chancel. The chief estate of the parish has recently been purchased by two of the Oxford colleges, and we may confidently hope that such landlords will soon put the manor-house into good repair, will contribute largely to the restoration of the nave of the church, which is in dangerous dis-repair, and will support the rector in all his good works for the welfare of the parishioners.

The chancel of the church has recently been restored by Mr. J. Edward K. Cutts, architect, of Hammersmith, London, Mr. A. Groves, of Milton, being the builder. The church apparently consisted originally of a Norman nave and north aisle, with a good simple Norman arcade of three bays on the north side. Subsequently the north and south walls of the nave had been rebuilt, perhaps in the fourteenth century; a tower added at the west end, a chantry chapel built out transept-wise on the north side, and a chancel added on the east. In the fifteenth century the old windows were replaced by larger ones, square-headed, with rather coarse tracery—except in the chantry, which retained its simple decorated gable window, ornamented with ball-flowers on its exterior moulding; the carved oak chancel-screen looks earlier, but the carved benches are perhaps of the same date as the late windows. The church retains its old font, a plain circular bucket-shaped bowl, with a cable moulding round the upper margin.

The chancel is a structure of the latter part of the fourteenth century, lighted by two square-headed windows on the south side. In its former condition the only interest it possessed was





[Architect, J.E. K. Cutts.]

Notgrobe Church, Gloucestershire.





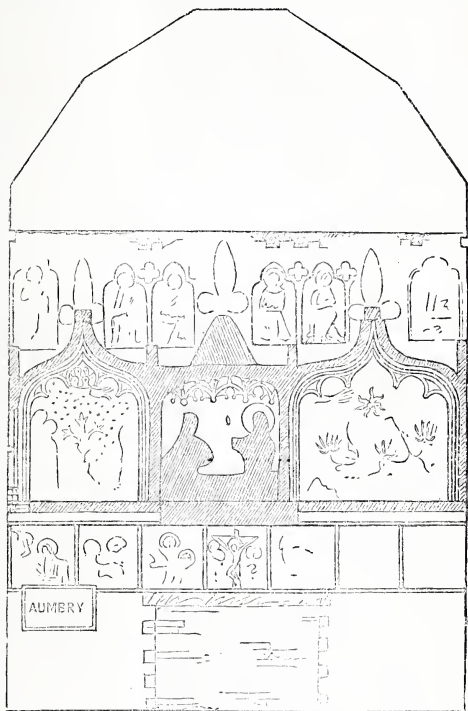
in its monuments, one on the south side, with effigies of a knight and lady of the Whittington family (the family of the famous Richard Whittington, thrice Lord Mayor of London), and a female figure on the north side of the sacrarium. There is no east window, an arrangement common to several churches in the neighbourhood, but outside, in the east wall, about four feet nine inches from the ground, a crucifix under a canopied arch, with pinnacles on each side, is carved in low relief. Under the chancel arch were two low walls, which formed part of the very small old Norman arch, the upper part of which had been taken out, probably at the time the present chancel was built, to insert a larger (but still small) arch, which was put in quite out of the centre of the nave and chancel. The whole wall was in such a ruinous condition, however, that it was found necessary to take it down, and in the rebuilding a larger arch has been inserted. The sanctus bellcot has been replaced on the new gable.

The restoration has brought to light traces of former features which give this little chancel a very considerable antiquarian interest, and these remains have been carefully preserved for the information of the antiquary and architect. The chancel, as has been said, was originally without any east window: the careful stripping of the walls has solved the rather interesting question of how such a blank east wall was originally treated, by the discovery of nearly the whole scheme of the original sculptured and coloured decoration of the chancel, which was as follows:—The south wall (with the exception of a small space between the window and the east wall, where portions of a flowing foliated pattern were found) was covered with masonry pattern of single lines, with a flower in the centre of each space; on the upper part of the east jamb of the eastern window was painted a male figure. The same masonry pattern was found on the north side. In the middle of the wall a long niche was discovered walled up; on opening which it was found that all the work, namely, the buttresses, the pinnacles, and the mouldings of the label and finial over the cusped ogee head, had been chopped off flush with the wall; portions of these, which had been coloured, and the figure that stood in the niche, had been used to wall it up: all the jamb

mouldings and the cusps of the head, together with the colour on them and on the back of the niche, still remain, the latter being Indian red, powdered with two patterns, one white, the other black. In the east wall the toothing of the masonry was left in such a manner as to show that the altar had been solid and built into the wall. Immediately over this, and stretching across the chancel, was a series of seven subjects, painted in fine red lines, with the exception of some of the nimbi, which were dark, and the hair yellow, and divided by a broad line of vermilion with a dark red line on each side; the only decipherable groups are the Crucifixion, in the centre compartment, and St. Mary Magdalene washing the feet of Christ, on the extreme left. Above this were two niches, one next the north wall and one next the south, of the same kind, and destroyed in the same way as that in the north wall; the one on the left had the mouldings, &c., painted, and on the back at the top is a hand issuing from clouds towards the right; on the left is the outline of the figure of an angel in red; in the centre are the remains of leaves, and on the right are traces of another figure; the space between is powdered over with a flower; there is no doubt that figures representing the Annunciation stood in it. On the back of the niche on the south side is a brightly-gilt star, with a hand pointing to it, and the rest of the ground is covered with an elegant flowing pattern in white on a dark green ground; this, no doubt, contained figures of either the Nativity or the Epiphany: it is a foot wider than the other niche. Between these were sculptured two seated figures, which stood out from the face of the wall on a projecting base of some kind. Over them was a projecting canopy, in three groined compartments on the underside, finished with a finial at the top: this has all been chopped off nearly flush with the wall. The figures are thought to represent the enthronement of the Virgin. Higher up, and between the finials of the niches and centre subject, were painted in bold red outlines, with dark nimbi and yellow hair, the figures of six saints seated under trefoil-headed compartments, with quatre-foils between the trefoil heads; and over all at the level of the wall plates are battlements painted in rough perspective. There are no traces of colour above this. Some other minor discoveries of interest were a square opening

under the westernmost window in the south wall, which had evidently been fitted with a shutter; two coins, one of William Rufus, were pulled out with the piscina; another of Edward I. was found in the soil at the foundation of the south wall, and some wood (?) charcoal was found in a rough cavity in the well into which the piscina discharged.

In restoring the chancel, the south wall, which was much shaken and out of the perpendicular, has been rebuilt; the windows restored; a new chancel arch has been inserted, and the gable over it rebuilt, retaining the old sanctus bell-cot; and a new roof put on of similar design to the old one; the floor of the chancel has been repaved with stone and encaustic tile borders, the sacra-rium with Godwin's encaustic tiles made in (very excellent and artistic) imitation of old patterns: in short, the whole fabric has been put into thorough substantial repair. The building, thus restored, has next been handsomely furnished. And here



Wall Decoration, East End of Notgrove Church.

we have to notice, as a feature of interest in the work, that every item of the furniture has been specially designed by the architect. Nothing has been ordered out of a manufacturer's catalogue; so that every thing has a special inte-

rest and value, and there is an artistic harmony throughout the work. The holy table is a handsome structure of oak, with an ornamental panelled front, and the altar-cloth, with some well-designed and well-executed embroidery upon it, only overhangs about nine inches, leaving the table sufficiently visible. The old holy table has been worked up into a nice credence. The altar-rails of oak are of unusual design, the lower part of the rails being closed with pierced panelling, while the moulded rail rests on the simply chamfered standards; the effect is novel and good. The stalls and reading-desk are of deal slightly stained and varnished; the lectern is of oak.

Much of the effect of the chancel depends on the colour in the hangings at the east end, and the stained glass in the windows. The windows (of which there are only two, and those on the south side) are filled with stained glass, by Messrs. Clayton and Bell. The three-light easternmost window having figures of St. Matthew, St. Bartholomew (the patron saint), and St. Mark; and the other, a two-light window, the figures of St. Luke and St. John. The latter window is the gift of R. C. Hanam, Esq., a friend of the Rector's. The chancel is lighted by means of a simple but pretty corona for eight lights, of painted iron and brass, hung from the collar of the roof. In consequence of the discovery of the ancient paintings, &c., and the want of funds to restore them at once, it has been necessary to put hangings at the east end to make it fit for service. These are arranged as follows, and look very handsome:—a centre piece of rich silk and woollen tapestry of a green ground, with a red and gold pattern, is put behind the holy table, the sides being hung with red and green, in broad stripes separated by a narrow line of gold-coloured lace. The communion plate (of solid silver) is made from designs of the architect, and is partly made out of the old plate, which, though of good silver, was poor in shape and battered by use.


The churchyard—levelled and the graves turfed and planted with trees and evergreens, some years ago—looks as a country churchyard should look. It has an old yew-tree on the north-east side of the church, under whose shadow are the base of the churchyard cross, and two stone coffins with sculptured effigies on their lids. One of these effigies is said to be that of the



ast Abbot of Gloucester; and both, with some others which existed some years ago in the church but have now disappeared, are said to have been brought here at the dissolution of the nonasteries.

The 12th of November, the day of the reopening, was a beautiful sunshiny day, and showed the glass and the fittings of the chancel to perfection. The services in the morning were—morning prayer, followed by holy communion, there being twenty-three communicants, and an offertory of *1l. 17s. 3d.* The psalms for the day were sung to the Gregorian tones; the anthem, "O praise God in His holiness," was very nicely rendered, also Hymn 342 "Ancient and Modern;" the rector's wife played the harmonium and led the singing. In the afternoon the anthem was "O how amiable are Thy dwellings!" the psalms were again sung, and the hymns were 306 and 336. The rector preached the sermon, urging his flock to "do their best" to restore their church (which sadly needs it), as a thank-offering to God for His many mercies and blessings bestowed on them during their lives; the offertory was *4l. 9s. 6d.*, and with that of the morning, is for the church restoration fund. The choir was provided by the rector with dinner and tea in the schoolroom, and the whole day passed off very brightly and happily. The architect, who was present at the services and assisted in the choir, deserves great credit for the care bestowed upon the restoration of this small but interesting chancel, and may fairly be congratulated on the successful result.

## Mission Churches and School Chapels.

E give a few more examples of the need of Mission Churches and School Chapels, for outlying villages and hamlets distant from the mother church, in the very words of the Clergy of the parishes in question.

The first is from the vast parish, nearly twenty miles long, and twenty miles wide, which contains the district of Dartmoor:—

"You may remember that I applied for and obtained a grant for the

Mission Chapel which I built last year at 'Dartmeet,' Dartmoor, from the Church Building Society. That chapel cost me 400*l*. The present one is, as you will see, a larger and more pretentious one. With the house, it will cost over 900*l*. After I have done this I have to restore the church at Prince Town, which has been partially destroyed by fire. Then I have to rebuild the rectory at Lydford, which is falling down; to restore the parish church, which is in a most scandalous state; and to erect schools at Lydford town, of which there are none. Altogether, I want a sum of 5000*l*., for bricks and mortar alone. Then the living agency is very expensive, to keep all the works going. I have a couple of curates, and two schoolmasters, and very soon I shall have a third, and by-and-by a fourth. My parish is the largest in England, I believe, it being nearly 100,000 acres, and nineteen miles across in two different directions. There is a widely-scattered vitality of 2815 souls, by last census. 'Post Bridge' Mission Chapel is the fourth place of worship connected with the Church, for which I am responsible. It is six miles from Prince Town, eight miles from Dartmeet by the road, and eighteen miles from the parish church at Lydford. There is a population within a radius of two miles and a half of about 500 souls. And it is to bring the Church home to the very doors of this people that the present attempt is being made. Hitherto nothing has been done for them by the Church—they have been utterly neglected as sheep without a shepherd, and it is felt the Church must bestir herself in the matter. The people are very grateful for the efforts which the Church is now making on their behalf. As I have to get all the subscriptions myself together single-handed I do trust the Church Building Society will make as liberal a grant to me as possible; and I venture to ask if Mr. Hines' special legacy for Devonshire might not be available for such a crying call as this. The Chapel and House will cost over 900*l*. and we want all the help we can get from the friends of the Church in the 'Home Mission Field.' The value of my living is considerably under 200*l*."

Our next example is from a mining town in the county of Durham.—

"I write to inquire whether the Incorporated Church Building Society make grants towards the erection of iron churches. We are about to erect one for the conventional district of St. Mark's, South Shields, of which I am the clergyman in charge. The population exceeds 7000 (the population of the whole town is 17,000), and is composed almost entirely of the working classes. The district is deplorably poor. I am working the district single-handed, and can raise but a very small sum indeed in the district itself. The Dean and Chapter of Durham have promised a grant of 100*l*., and the Lord Bishop of the Diocese will subscribe 10*l*. We have selected a church capable of seating 300 adults, and which will cost us 450*l*. At present we are worshipping in a small Baptist chapel, which is a most unhealthy building, and is also too small for us. The district was separated from Trinity parish about three years ago. I shall be glad if you will

kindly lay the matter before the Committee as speedily as possible : we wish to proceed with the church soon."

By way of contrast to the bleak moorland of Cornwall and the mining town of the North, we give next an example from the fens of Lincolnshire. The cases are fair types of hundreds of others from Northumberland to Kent, and from Cornwall to Lincolnshire, in which there is similar need of these appliances for bringing the Word and Sacraments within practical reach of the distant hamlets and the scattered people.

As the general funds of the Incorporated Society are not available for these so necessary supplementary buildings, it earnestly begs for special donations to its Mission Chapel Fund.

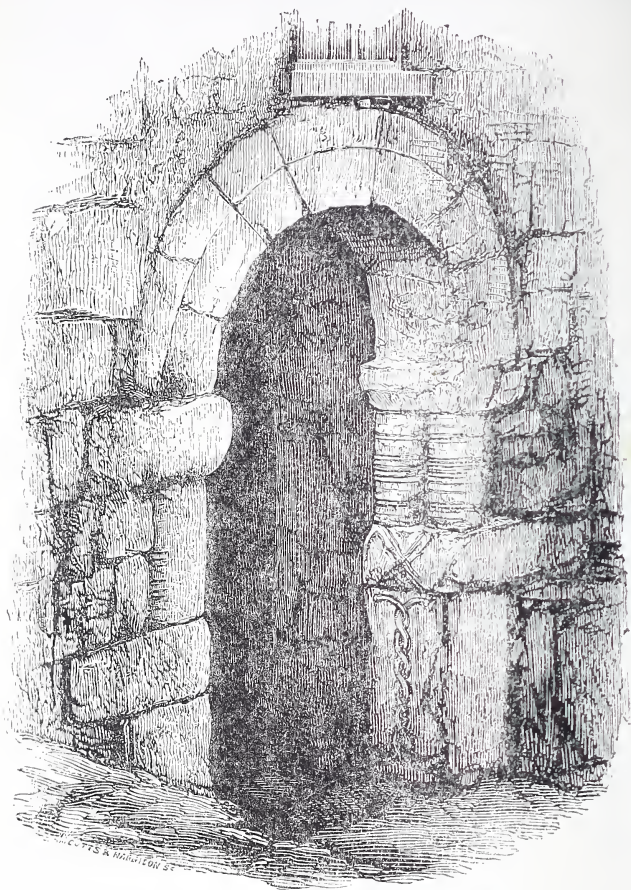
"I have now the cure of a consolidatory chapelry, seven and three quarters of a mile long, with an acreage of 6200, and a population of 960. The Parish Church of St. John was formerly a Chapel of Ease to the modern Church of Holbeach, and though four miles distant from it, is still more than six miles from the south end of my parish. Four miles from the church is the village of Holbeach Drove, containing within a circle of some two miles in diameter, a population of about 400. These cannot attend the church, and are entirely dependent for religious instruction on two Methodist chapels, Wesleyan and Reformed. I wish to build a Mission-house at Holbeach Drove and give them an afternoon service ; I have morning and evening services at the church. A proprietor has given one acre of land, and the Incumbent of Spalding has transferred to me a little over 300*l* which he has held in trust for the object for some years. The Vicar of Holbeach promises 25*l*., I give 25*l*. myself. The Church farmers will aid in carting. I should like to spend 500*l*. on the building. Can the Incorporated Church Building Society possibly do any thing for me ?"

### The Church of St. Peter, Monkwearmouth.



THE doorway represented in our wood-cut forms the ancient entrance of the Parish Church of Monkwearmouth. It is the west end of the *porticus ingressus*. This historical church was founded in the year 674, by Benedict Biscop, who, after four successive journeys to Rome on missions of research for knowledge, returned to England, and devoted himself to the work of his monastery on the north bank of the river Wear, having obtained from Ecgfrid, king of Northumbria, a grant of land for this purpose. The building, which was rectangular, measured originally twenty-two feet eight inches in breadth,

and, not including the eastern and western porches, sixty-eight feet in length. Benedict died January 12th, A.D. 690, and was buried within the eastern porticus. The Venerable Bede, a native of the place, worshipped in this church, until he migrated



with Ceolfrid to Jarrow, A.D. 681-2. The western porch was erected, as appears from the circumstance of its windows being glazed at the same time as those of the main building, very soon after the above date of 674; and it is known that Elsterwine, co-Abbot with Benedict, was interred within its pre-



cincts. The following description of this unique specimen of early Saxon architecture was given by Professor Gilbert Scott in his lecture at the Royal Academy in 1868:—"The most interesting portion of the church at Monkwearmouth is its western end. From this projects a tower evidently of Anglo-Saxon date. This tower has arches on three sides of its lower story, which, till recently, were not only walled up, but almost buried in the accumulated earth. In September, 1866, they were excavated, and the western entrance opened out by the local Archæological Society, with the help of Mr. Johnson, architect, of Newcastle. The side door-ways were found to have monolith jambs 6 in. wide on the face, which are notched into a continuous cill, and support massive imposts, from which the arch springs, with very bold voussoirs. The western entrance, which is 6 ft.  $4\frac{1}{2}$  in. to the springing, and 4 ft.  $8\frac{1}{2}$  in. wide, has an arch springing from massive abaci  $10\frac{1}{2}$  in. thick, which are supported by baluster-shafts very similar to those found at Jarrow, two of which occupy the width of the wall on either side, and stand upon jambs each of a long and a short stone, the reveal of which is curiously sculptured with entwined serpents. This is decidedly the most remarkable doorway of this kind yet known. Above the doorway runs a band or string sculptured with animals, and edged with the cable mould; at the same time, the two lower stories of the tower were found to have originally formed a gabled porch, two windows of construction very similar to the side arches above described, having been stopped up in the end of the church by the conversion of this porch into a tower. Baluster-shafts have been discovered in the internal jambs of these windows." This masonry stands almost as when Benedict left it. The tower has shown symptoms of the effects of time. Its complete and permanent restoration is now a subject of special local care. The wall on the north side of the tower is perfect even to the water table. This church, dedicated to St. Peter, continued to flourish under its Saxon rulers until the winter of 868, when it was burnt by the Danes, who overran and devastated the entire district between the Humber and the Tyne. It lay waste and desolate, as Symeon of Durham tells us, for 208 years, that is, until 1075, when, being cleared of the thorns, briars, &c., with



which its interior had become choked, a new roof was constructed, with the view of restoring divine worship. The inroads of David I., king of Scotland, just before the battle of the Standard, in 1138, ravaged and laid waste the eastern parts of the counties of Northumberland and Durham, and, as it would appear, the church of Monkwearmouth had to participate in the barbarities then committed. In the latter part of the thirteenth century, possibly about 1270, to judge from the mutilated remains of the outer wall, the north wall of the nave was taken down, and an aisle, or rather a lateral nave, nearly equalling the original one in width, added to it. Its eastern extremity (now the vestry) being prolonged considerably beyond that of the nave proper was long used as the mortuary chapel of the ancient family of Hilton, one of whom had founded a chantry at the altar of St. Lawrence in 1220. This aisle, according to Hutchinson, opened in his day to the body of the church by three pointed arches. These arches have been unhappily destroyed; but their voussairs, in excellent preservation and considerable quantities, remain built up in the western gable. At a somewhat later date, about 1330—1340, the south wall of the nave was removed, and the existing one built about three feet within its original foundation. This wall, as it now stands, is almost entirely destitute of all architectural character. The chancel was at the same period either entirely recast or rebuilt. It had suffered far less material injury than any other part of the building, and, with the exception of a new roof, requires only the restoration of its tracery to the east window, and the opening out of the others north and south, to bring it back substantially to its pristine dignity and beauty.

The effort is now being made to accomplish a complete restoration. Plans are already prepared by Mr. Johnson, of Newcastle. Whatever masonry has any historical or architectural interest will be rigidly preserved; whilst, by the removal of unsightly galleries, by the reconstruction of the arcade on the site of the original north wall of the nave, together with the restoration of the chancel arch, the ancient parish of Monkwearmouth will possess a church worthy of its early history.

## St. Alban's, Holborn.



WE are enabled by the kindness of the Author and the Publisher of the "History of the Revival of Gothic Architecture<sup>1</sup>," to give woodcuts illustrative of portions of the fine Church of St. Alban's, Holborn, some notice of which with an interior view, has already been given in the CHURCH BUILDER (vol. iii., p. 45). We quote Mr. Eastlake's careful criticism of the church and of the genius of the architect.

In London Mr. Butterfield reaped more laurels by the erection of St. Matthias, at Stoke Newington, where the "saddle-back" roof of the square tower was a novelty in ecclesiastical design. The same feature was introduced over the belfry of St. Alban's, Holborn, one of the most perfect and interesting examples of the architect's skill, which, through the munificent liberality of Mr. Hubbard, was raised in one of the poorest metropolitan districts, where it was much wanted. It is especially characteristic of Mr. Butterfield's design that he aims at originality, not only in the form, but in the relative proportion of parts. Thus, in St. Alban's, the first thing that strikes one on entering is the extreme width of the nave as compared with the aisles, and the great height of the nave as compared with its width. This indeed is the secret of the striking and picturesque character which distinguishes his work from others, which are less daring in conception, and therefore less liable to mistakes. Mr. Butterfield has been the leader of a school, and it is necessary for a leader to be bold.

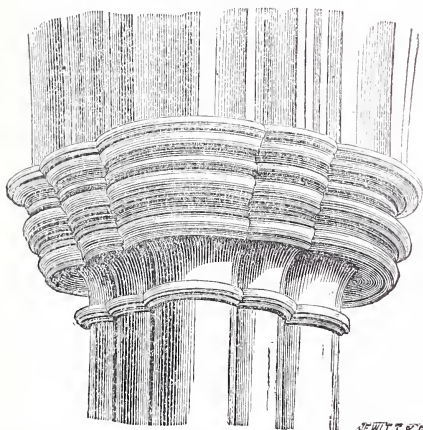
Over the chancel arch, and in the space included between it and the roof above, the wall is enriched with ornamental brickwork, arranged in diaper patterns, which are intersected here and there by circular panels filled with the same material. These panels are disposed, apparently, without the slightest reference to the outline of the arch below, which indeed inter-

<sup>1</sup> "A History of the Revival of Gothic Architecture," by C. L. Eastlake, Secretary R.I.B.A. London : Longmans and Co.

sects them abruptly, as if it had been cut through the wall at random. Here, then, is an excellent illustration of what some of Mr. Butterfield's critics called his "culpable eccentricity of taste." How easy it would have been, they argued, to adapt this ornamental brickwork to the space for which it is intended, to map out the patterns so as to look as if they had been intended for this particular piece of wall, and no other, and let the bounding lines of construction regulate and determine the nature of the patterns within!

This is, indeed, precisely what an ordinary architect would have done. But does nature decorate after this fashion? The ablest art-critic of our own day has deftly pointed out, that the variegations of colour on the skins of beasts and the plumage of birds, have little or no relation with the forms which they adorn. And if this be considered a far-fetched authority, we have only to remember the extraordinary success of Japanese decoration, where symmetry (as we moderns understand the word), and what may be called the *methodism* of ornament, are utterly discarded, and with so admirable a result, that the highest grace of European manufacture, in an artistic sense, sinks into insignificance beside it.

With a designer of such genius and originality as Mr. Butter-



field, it is difficult to estimate how much of his departure from accepted conventionalities of form and arrangement is due to conviction, and how much to accident. It is difficult to conceive how an architect, with a keen sense of beauty and fitness, could have tolerated so unfortunate a distribution of lines as that which occurs in

Capital, Nabe Arcade, St. Alban's, Holborn.

the central portion of the reredos at St. Alban's, or have adopted such an unconstructive type of corbel as that which supports the engaged shafts of the clerestory.

Yet the mouldings of the nave arcade are modelled with singular felicity, and the mural arcuation of the aisles is treated with consummate skill.

In examining the character of this architect's works here and elsewhere, one can scarcely avoid the conclusion that the guiding principle of his taste is rooted in a determination to be singular. And on this principle he acts at any sacrifice, whether of tradition, convenience, or grace. Architectural features, which it is the fashion to elaborate, he reduces to the severest and most archaic forms. On comparatively unimportant details he frequently lavishes his fondest care. He aims at grandeur and effect when most designers are content with simplicity. Yet he has nothing in common with that school whose chief aim is to make their buildings picturesque. In this respect he presents a marked contrast to Pugin, and a still greater contrast to those, who, taking up Gothic art where Pugin left it, have endeavoured to improve upon his design—not by a wider range of study, but by a freer exercise of licence.

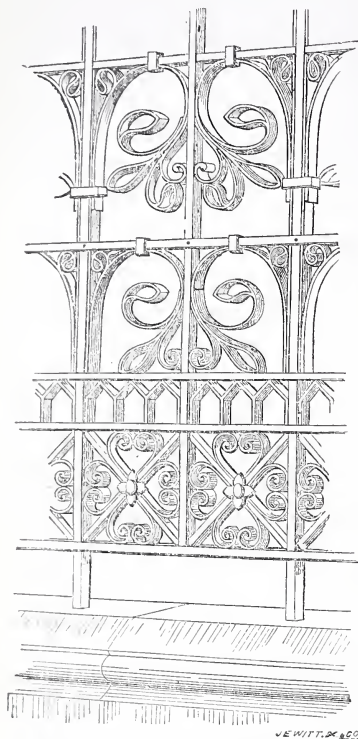
Perhaps there is no matter of detail, in the treatment of which Butterfield has displayed more originality than decorative ironwork.

Thirty years ago, one might have safely predicted the type of railing which would enclose the sacrarium of a new church. The lock-escutcheons and hinge-fronts which ornamented the entrance-door were sure to be designed on one of a dozen patterns. The gas-standards, coronæ, and other metal fittings might be found portrayed in the Mediæval ironmonger's advertisements.

Butterfield's ironwork was almost from the first original. In All Saints', and afterwards in St. Alban's Church, he adopted for his screens, that strap-like treatment of foliation, which was then a novelty in the Revival, but which is not without precedent, and is unquestionably justified by the nature of the material used.

It has been observed, and with some truth, that in the embellishment of his churches Mr. Butterfield has introduced

but little sculpture, and shows a decided preference for pictorial decoration. This is so far true, that in both his principal

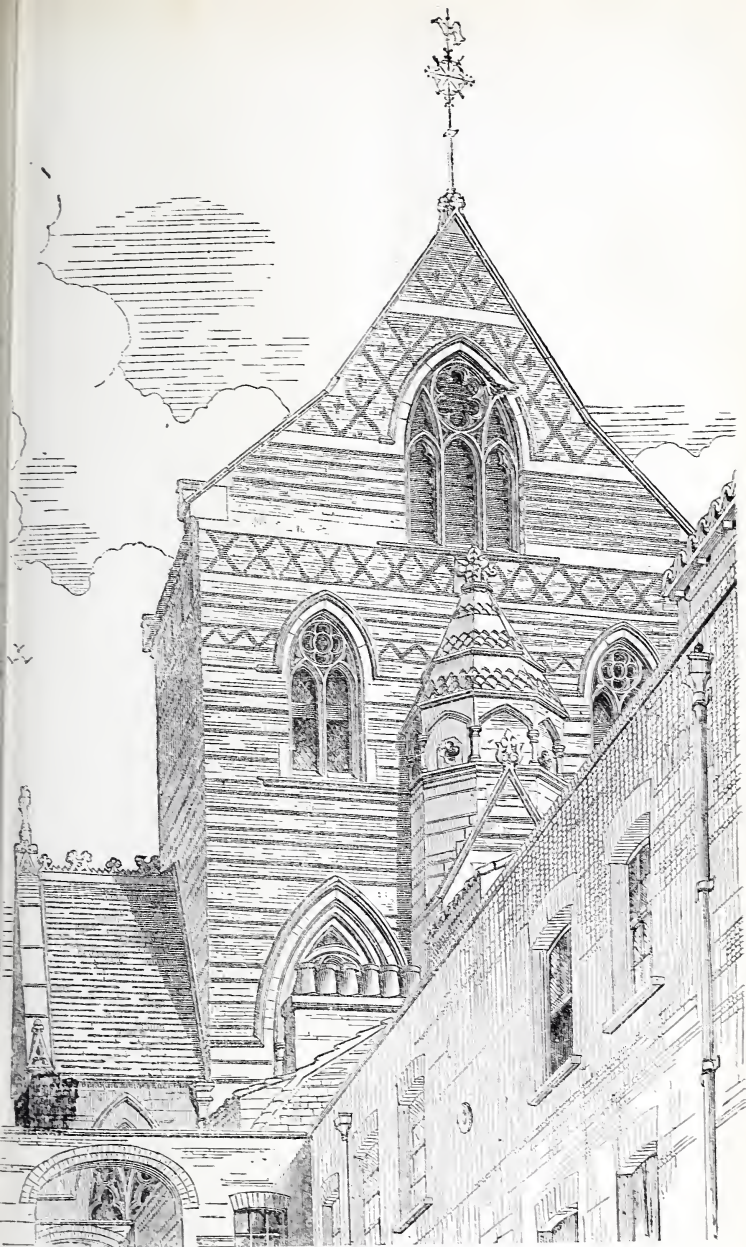


Chancel Side Screen, St. Alban's,  
Holborn.

London buildings, viz. All Saints' and St. Alban's, we find little or no figure carving, while the chancels in each case are resplendent with colour. Without attempting to divine the precise cause of this peculiarity, it is not unreasonable to assume that it is due in some measure to the general difficulty which architects have found in getting decorative sculpture satisfactorily executed. There is no want of manipulative skill, or of imitative ability, but from some cause or another, there is a great want of spirit in the present carver's work. The Mediæval sculptor, with half the care, and less than half the finish now bestowed on such details, managed to throw life and vigour into the capitals and panel subjects which grew beneath his chisel.

The "Angel Choir," at Lincoln, is rudely executed, compared with many a modern bas-relief, but the features of the winged minstrels are radiant with celestial happiness. There are figures of kings crumbling into dust, in the niches of Exeter Cathedral, which retain even now a dignity of attitude and lordly grace, which no "restoration" is likely to revive. Our nineteenth century angels look like demure Bible-readers, somewhat too conscious of their piety to be interesting. Our nineteenth century monarchs seem (in stone at least), very well-to-do,





Helfry, St. Alban's Church, Holborn.



pleasant gentlemen, but are scarcely of an heroic type. The roses and lilies, the maple foliage, and forked spleenwort, with which we crown our pillars, and deck our cornices, are cut with wonderful precision and neatness, but somehow they miss the charm of old-world handicraft. And as we examine the corbels and *subsellæ* of a subscription church—features, which in days of yore, revealed after a grotesque fashion the sins and frailties of humanity, we shall now find no uglier record than of art's decline, and if we blush, it will not be for the indelicacy of the subject, but for the incapacity of the workman. The frescoes executed by Mr. Dyce for the chancel of All Saints' differ so essentially in motive and sentiment from the water-glass paintings designed by Mr. Le Strange at St. Alban's, that they can hardly be compared. The former were begun at a time when the German *heilige* school was generally considered the best model of taste in decoration, and though Mr. Dyce invested his figures with a grace of colour and arrangement which was all his own, there is a certain tendency to Academicism and over-refinement of handling in his work, that is somewhat out of keeping with the architecture of the Church.

Mr. Le Strange went into the opposite extreme. He had, on the east wall of St. Alban's chancel, to deal with ten large panels separated from each other by narrow slabs of alabaster. These he filled with ten paintings, representing incidents in the life of Our Lord—treated, so far as the style of drawing is concerned, after a thoroughly archaic fashion—surrounding each with a broad border of colour, on which, however, the figures intrude so much as to leave the spectator in some doubt as to which is border and which is background. The effect was a little glaring at first, but time and London smoke has considerably toned down the hues, which, at present, are not inharmonious.

## On the Use of Concrete in Buildings.

BY JOHN HENRY PARKER, ESQ., M.A., OXON.

To the Editor of the CHURCH BUILDER.



DEAR Sir,—By an article on “Concrete Churches,” in the January Number of the CHURCH BUILDER, for 1870, I observed that the word *concrete* is now used by the London builders in a new and restricted sense, as meaning only walls built of rough stone, cemented together with Portland cement. In the same number, in the summary of my lecture on “The History of Architecture in Rome,” the same word is used in its old and natural sense, as a rough wall, that is as hard and as durable as a natural concrete rock, as the walls of the ancient Romans were. This double use of the same word in a general and in a restricted sense, must lead to confusion and misunderstanding between builders and their employers. “Cement concrete” is a new term to me, and I do not like the change. The architect puzzles me when he says that he “does not think it probable that in any but a most exceptional situation, *concrete* can be used for the main walls of churches so economically as some local material, either brick or stone, built in mortar in the usual manner.”

According to my ideas, rubble or concrete walls are always built of the *local material*, whatever it may be, bound together with *fresh hot lime pounded and mixed with four-fifths of gritty sand*, not kept till it is cold and has lost all its binding power, as in modern mortar. The difference between the everlasting walls of the old Romans, and those of modern builders, is, that the old Romans had no prejudice against the use of *hot lime* as modern builders and many modern architects have. On the contrary, they knew the importance of using the lime hot and fresh, and of mixing it with some gritty material (not with river sand, of which each particle is rounded smooth by the friction caused by the action of the water in a running stream).

The old Romans were the most *economical* builders in the world, as well as the builders of the strongest and the most

durable walls. The use of fresh *hot lime* was the cause both of economy and durability.

It is against this modern prejudice that I have been fighting for years, and at last people are beginning to open their eyes.

The *principle* of Portland cement is just the same as that of the old Romans; the cement is kept in *air-tight vessels*, to prevent the absorption of moisture by the lime, and its consequent expansion and crystallization *before* it is used instead of afterwards. If the lime is used the day it is burnt, as it was in former times, there is no need of air-tight vessels.

The "Church Building Society" would do well to impress on the minds of all the builders and architects they have any influence with, the importance of adopting the old Roman principles of economy, strength and durability combined, by the use of fresh lime, and taking advantage of its wonderful expansion, and the jagged edges of the crystals that it forms at the same time, to bind the materials of the wall together for ever. Practically, in London, Portland cement may be the most convenient kind of mortar to use for this purpose. The principle of it I believe to be the same as that of the ancient Roman mortar, which becomes as hard and as durable as the best stone. I believe it is made of the excellent lime stone of the Island of Portland, some of it burnt and pounded while it is hot, after the old Roman method, and then mixed with stone dust from the saw-pits in the Island, which is the same stone in powder, but not burnt; these are well stirred up together dry, packed in air-tight vessels, and sent to all parts of the country ready for use; they are not opened till the cement is wanted.

Any kind of rough, hard material will do for building walls of this description—what are called *clinkers*, of which heaps may be seen in many places by the side of the railways as rubbish—the refuse from many mines and manufactories, provided the material is hard and rough, will make equally good concrete walls. I believe that "Portland cement" is a patent article, and this patent has to be paid for, at all events the carriage must be paid for.

In many limestone districts, as in parts of Wales and Somerset, it must surely be cheaper to burn some of the stones



into lime on the spot, pound it hot, and mix it with stone dust, than to send to the manufacturer for it.

Such walls must obviously be cheaper than brick walls, because there is so much less labour required for building them, and *no skilled labour*—any ordinary day-labourer can build a rubble or concrete wall. The ancient Romans employed their common soldiers to build the walls of their fortified camps or castles, and the officers were the architects. Why should not the English do the same?

The chief objection to rubble and concrete walls is the roughness of the surface. The ancient Romans got over the objection in various ways; at first, they faced them with the large blocks of tufa, such as had previously been used in the time of the Kings (rubble walls only came in with the Republic); afterwards, in the latter days of the Republic and in the early Empire, they faced them with small wedge-shaped blocks of tufa; the square surfaces of those small blocks were placed diamond-wise, resembling in appearance a small net, hence called net-work, or reticulated work (*opus reticulatum*). Afterwards they used brick or tiles of a triangular shape, with the long surface outwards, and thus these also formed a sort of wedges, but the mortar held them so tight, that even if held by the point only, the brick or the block of tufa will break before it can be pulled out. The smooth surfaces are then frequently plastered and painted, or covered with marble. In building such a wall the wedge-shaped blocks or tiles were placed in order, and filled up with the broken stones to the depth of about a yard before the cement or hot-lime grouting was poured in. The whole was thus bound together in one solid mass, with openings left for doors and windows.

Mr. Tall in his patent has improved on the practice of the ancients by using zinc plates fixed on each side of the wall by bars screwed to the distance required, according to the thickness of the wall. These being fixed before the grouting is poured in, and this being made quite fluid, not thicker than cream, all the hollows are filled up, and a perfectly smooth surface is produced by the zinc plates. These smooth surfaces may be painted upon in the interior, and covered in any way that is thought best on the exterior. I saw some cottages built by

Mr. Tall at Lancaster, two or three years ago, at a considerably lower price than the native builders could charge, although it was in a limestone country. This surprised me, as I thought that if the Lancastrians could have known the practice of the old Romans they would not have allowed the Londoners to beat them in price on their own ground. The same remark would apply to many other parts of the country. I believe that our Public Board of Works might insist on the old Roman practice being adopted in London, with great advantage and economy. Concrete or rubble walls have another great advantage over brick, they are *impervious to sound*, even when not more than one foot thick. To carry stone vaults they ought to be a yard thick. The Romans frequently made them two yards thick, but left a hollow space of two feet wide in the middle to keep them dry, as many of the walls in Rome are built against the cliffs of the hills, and are consequently liable to be damp.

Your obedient Servant,

JOHN HENRY PARKER.

P.S.—August, 1871. This letter was written in 1870, but accidentally was not sent to you before I went to Rome again for the winter, and was only found recently. Since I sent it to you, but before it was printed, a valuable paper on the subject has appeared in the "Sessional Papers, 1870-71, of the Royal Institute of British Architects."

It consists of two excellent essays on the subject, and remarks upon them by some of the most eminent members of the Institute. Altogether it contains a good deal of valuable practical information for builders and architects, but it is in general too technical in its language for your readers. The first essay is by Mr. T. H. Wonnacott, Associate (which generally means a junior member). It is very practical and to the purpose, but some of his conclusions appear to me erroneous, as when he recommends not using the cement until it is *cold*, by which it must have lost all its binding power. The usual objection to using lime *hot* is that it bursts the walls, but when it is thoroughly well pounded, as it must be in Portland cement, this cannot be the case; it contracts a little in cooling, and this often causes cracks which are ugly looking, but are of no real importance after the evaporation has once taken place, and the

cement or mortar has set. Many old church towers built of concrete are full of cracks, and have been so since the first month after they were built, probably six or seven hundred years ago. Even the old Roman concrete walls often have cracks in them, yet they will stand for another thousand years with fair usage.

The second essay is by Mr. A. W. Blomfield, Fellow, the well known able architect. It is a sensible, good, and short paper, with most of which I should agree.

Then follow remarks by Professor Kerr, Fellow, very much to the purpose, and as these are also short and afford a good summary of the whole matter, I recommend you to reprint them for the benefit of your readers. He said,—

The material of concrete, in the way in which it has been introduced to our notice this evening, is one of great practical interest to us. That it is a material which has a future is beyond doubt; whether it is capable of being brought into use for architectural purposes (artistically speaking), is a question which may admit of debate, but as regards its structural success there can be no difficulty. We have been hitherto accustomed to look upon concrete as a material merely for foundations, and we are apt to forget that its use even in foundations is strictly this—that we thereby form a continuous slab or platform of *artificial stone*. It seems rather to surprise us, therefore, when we find it can be used as a wall; but why not? If you consider a great platform of concrete on which a building is to be erected as a horizontal slab, why should not, within reasonable limits, a similar slab be used vertically? The reason why we use the great concrete slab as a foundation is, that it is practically incapable of being broken by such pressures of cross-strain as we put upon it. The pressures on a vertical wall are obviously much less. Therefore, with regard to the question of strength, it is manifest, theoretically, that concrete ought to possess very decided advantages over walls that are built in a fragmentary way of bricks or stones. The suggestions that have been made with regard to what I may call the incredible strength of concrete walls, have somewhat damaged the progress of the material. We are told that a very thin wall—even one of six inches thick, and that is an extremely thin wall—is equal in strength, not

merely theoretically, but practically, by test, to our ordinary brick wall nine inches thick. It is a pity that pretensions of this kind should be made, for this reason, if no other, that we have no need of walls of less thickness than the ordinary standard of brick walls; and if a concrete wall can be built of the same thickness as a brick wall, to serve the same purposes, with equal and possibly superior advantages, that of itself is all we ask for in favour of such a material, in order to consider it worthy of adoption. We know, for example, further, that a rubble stone wall has to be built of considerably greater thickness than one of brick; therefore, as a concrete wall, in one sense, is a rubble stone wall of peculiar construction, it is plain that if the concrete wall can be built to advantage of the mere thickness of a brick wall, it must be allowed to possess considerable merits over and above those of the corresponding stone wall of ordinary construction.

I will offer no remarks upon details, except to say that we may, from recent examples, hope soon to see that concrete as a material for walling is a really good thing, and not merely to be employed in second and third-rate works, but possibly applied even to works of greater importance."

Other remarks follow by other Fellows and Associates, all worth reading, but not necessary for our purpose; some show a strong prejudice against the use of concrete, arising, as it appears to me, from not having paid attention to the principle that gives it value.

In conclusion, will you allow me to suggest to such of your readers as are interested in the subject, and have access to, or the use of a good microscope, to try the following experiment? Put a small lump of fresh hot lime in the microscope, and hang a piece of wet flannel near to it, but not touching it; the water will speedily fly in a cloud from the flannel to the lime until the flannel is left dry, and at the same time the lime has expanded to twenty times its bulk, and form a series of small hexagonal crystals, not visible to the naked eye, but clearly visible in the microscope. These hexagonal crystals form the jagged edges which combine with the other jagged edges of the gritty sand, to make the everlasting mortar or cement, as used by the ancient Romans.

## Exeter Cathedral.



ARCHDEACON FREEMAN, in the course of a recent lecture before the Exeter Literary Society, on the "History and Characteristics of Exeter Cathedral," gave an interesting summary of some of the peculiarities of the building. After mentioning its transeptal towers, its bilateral symmetry, the unbroken vista of its vault, &c., the Archdeacon went on to speak of its unusually uniform and apparently studied numerical treatment. This is seen in the height, length, and breadth of the nave and transept towers, each of which, as given by Mr. Hewitt, is 140 ft. Like the New Jerusalem in the Revelation, the length, and the breadth, and the height are equal. Very unusual, too, is it, if not unique, for the nave and choir to have, as here, the same number of bays, and that, too, the mystic, and in cathedrals uncommon, number of seven. And so nearly exactly in the centre is the great middle boss of the transept (bearing, it seems, the figure of the Black Prince), that if an axis were let down from it, and the whole cathedral turned round upon it, the great east and west windows would, as nearly as possible take each other's place; as, of course, the north and south transepts would. Another and chief characteristic is the perfect unity of style in the interior as it exists, marred only by the introduction of the east window. It is, perhaps, the only cathedral in England in which you can take up a point of view (*viz.* at the east end) from which you behold one style prevailing throughout, and that, too, the most perfect style, the Decorated. Salisbury is still more completely of one style, but that is Early English. The supreme and most glorious characteristic, however, of our cathedral is its architectural harmony, in which respect I doubt whether it can be matched in the world. The pillars and the vaulted roof exhibit to our gaze an immense and almost unexampled multiplication of regular and rhythmical intervals. Each of the thirty marble pillars is subdivided into sixteen minor, but still massive flutings:



480 in all, of which half, i.e. 240, are visible at one time. But it is in the vaulted roof that the most astonishing effect of this kind is realized. The earlier roofs of Chichester and Hereford are simpler; and later ones, as of King's College Chapel, show what may be done by a rich and mazy pattern. But in the vault of Exeter the rhythmical repetition of parts reaches its acme. Each of the fifteen compartments exhibits twenty-four facets, so to speak, at a certain angle to each other. Bold groining ribs divide these facets from each other, and are themselves so moulded as to present each one fifteen different surfaces, with intervening hollows to the eye. There are, therefore, nearly 60,000 surfaces in all, half of them visible at once, every one rhythmically placed, and affecting the eye with an agreeable impression of light and shade. It may give a further idea of the elaborate nature of the work, if I say that these surfaces and mouldings, each being, on an average, 12 yards in length, would, if drawn out in line, extend more than four miles. I shall conclude this lecture by instituting, on the authority of a great poet and profound lover of Gothic architecture, a comparison between our cathedral and the most perfect known instance of rhythmical architecture in nature,—the far-famed Fingal's Cave, in Staffa. The dimensions are nearly the same, our cathedral being 20 ft. longer, of the same breadth, but 30 ft. or 40 ft. lower. Were the cave ceiled with glass, so as to reflect the waters which roll below, the resemblance to our cathedral, with its fluted shafts and billowy roof, broken into thousands of rivulets and ripples, would be complete. Should the comparison be deemed fanciful, I would ask you to remember that, in the main, it is not mine, but Sir Walter Scott's.

### Churches in Noisy Streets.

THE Parish of St. Mary-le-Strand, London, where daily prayer is almost inaudible owing to the continual roar and rattle of vehicles along the thronged street, has agreed with the Metropolitan Improvement Commissioners to part with a very small slice of the churchyard for the improvement of the road, on condition that the roadway shall be laid with the new asphalt, over which wheels pass noiselessly and the horses' tread is hardly heard. We commend the suggestion to the authorities of all our town

churches which are situated in noisy streets. We can assure them that the diminution of sound, as tested in London in Cheapside and along the north side of Leicester-square, is wonderful; and the new pavement seems otherwise to be a success.

## The Bishop of Peterborough on Church Restoration.



RECENT number of the CHURCH BUILDER contained an extract from a Pastoral Letter of the Bishop of Lincoln, in which the following sentence occurred:—"The building of a new church and the restoration of an old parish church are generally attended with the quickening of the spiritual life of the parishioners; and in this respect Church Building and Church Restoration form an important part of home mission work."

The Bishop of Peterborough, speaking at the reopening of Abthorpe Church, Northants, after its restoration, bears similar testimony:—

"What did a church restoration mean? It meant, in the first place, that the parish had a clergyman who was liked by his people. He did not believe that an unpopular parson ever succeeded in restoring his parish church. When an old church was a poor and mean one, and the clergyman and his parishioners were discontented with it, it was an exceedingly happy augury. He did not mean to say that unrestored churches were always an evidence of stagnation and neglect, for he was aware there might be local circumstances which would prevent the restoration of a church, however much a rector and some of his parishioners might desire it; but a restoration was certainly a proof of life in a church, and might be taken as an indication of the state of the parish. It was an evidence that men were not satisfied with having comfortable and luxurious homes themselves while their church, God's house, was in a state of meanness and squalor. When, therefore, he came into a parish, and saw the church and schools, he could form a good idea of what kind the parish was, of what the parson was, and of what the people were. A restored church sometimes meant a good deal of tact on the part of the parson, and a good deal

of self-sacrifice and self-denial on the part of the people. At one time their churches were filled up by large square pews, and when a man once got himself fairly ensconced within the four wooden walls of them, many of them, he believed, thought they were the original wooden walls of old England. When men said that an Englishman's home was his castle they made a mistake, for many men really believed that an Englishman's pew was his castle, and when they got people to give up those abominable cattle-pens which were dignified by the name of pews—or used to be so dignified, and private attachments and feelings and prejudices had all been allowed to yield to the requirements of a restored church, it was a proof that parson and people together had consented to give up personal feelings and rights for the sake of the Church. It indicated a good deal of self-denial, a good deal of hearty co-operation and frequent meetings between parson and people. The result was they had in their midst a new church, to which most of the parishioners had contributed, and which had, therefore, a more special interest to them, and for which they would love it all the more. A restored church meant all he had said, and one thing more, it meant the restoration of other churches. There was nothing so infectious as the restoration of churches, for when they restored a church they excited a spirit of admiration and emulation amongst their neighbours, who would not be satisfied till they had also restored their churches. He was glad to see that there was such a contagion, and he was glad, therefore, to come to a church restoration, for next to a confirmation, which was the most telling and blessed thing a Bishop could engage in in his diocese, he knew nothing so delightful as a restored, or a rebuilt, church."

### Painting in Churches.



Put the fabrics of our churches into a satisfactory condition was the indispensable first step in the restoration of the idea of the Public Worship of Almighty God which has taken place in this century. That once done, the logical sequence is that we should next call in the sister arts of Painting and

Sculpture to complete the shell of the temples which Architecture has raised. A good deal of the painted decoration which so far has been executed we regard as being only experimental; upon it our artists are learning how to decorate a building; the greater part of it will very likely in the course of another fifty years be obliterated, and re-done in better style. But gradually painting of a higher character is being introduced: here and there we find a work executed by one of the best of our painters: and to each of these works we look with the greatest interest and satisfaction. The late Mr. Dyce's fresco on the eastern wall of All Saints, Margaret Street, was perhaps the first fresco-painting of so high a class which had been in modern days executed in an English church. The panels of the pulpit of St. Barnabas, Pimlico, painted by Westlake, are small works, but still of this high class of art. On the east wall of Lyndhurst church, Hants, is another important work by Mr. Leighton, R.A., some notice of which we are glad to borrow from *The Architect*.

Behind the altar, reaching from wall to wall, and from the sill of the east window to the floor, is the great picture we have referred to, the "Bridegroom and the Wise and Foolish Virgins." On the north side is a richly-carved niche tomb, by Earp. On the south the sedilia, around the arches of which, and above in the window jambs and on the walls, are decorations in colour scarcely yet finished: the Jesse tree, with David, Solomon, and the Patriarchs, with Saints and sacred emblems. All these combine to form a group of effects, pleasing in their variety, just as most of our old Gothic buildings, in many styles from Early to Late, toned down by age and subdued by time, form to our eyes, harmonious combinations, though each successive builder added his own work, often quite regardless of those preceding him.

The subject naturally divides itself into a centre and two groups, light and dark, on the right hand and on the left, as in all pictorial allusions to the Last Judgment; but it admits of a comparatively mild and gentle view of the doctrine of retribution, and of a treatment more akin to joy and regret than ecstasy and terror. Yet there need be no want of force in the representation; and, though there is no scope for the horrible on the one

hand, and the most sublime on the other, there is ample room for the most intense expression of deep feeling on both sides.

The contrast need not be so strong, nor the vigour of denunciation or approval so severely marked, as in the ordinary conventional treatment of the Last Judgment, for here the Judge appears as a radiant bridegroom in robes of white, while a halo of golden light streams from the head and illumines the interior of the canopied apartment from which He is emerging, causing it to appear almost as

“A tent already luminous  
With light that shines through its transparent walls.”

This canopy is a series of pointed and round arches, partly pendent, partly on small shafts, forming a circular pavilion projecting in front of the wall which forms the background of the picture, above the top of which is seen the purple night, clear on one side—on the other stormy, with broken and leafless boughs of trees just visible. Angels with trumpets and tambourines proclaim, “Behold, the Bridegroom cometh—go ye out to meet Him,” while more in front are two white-robed angel figures—the one inviting and encouraging those who are ready and have their lamps burning; the other repelling, with uplifted hands, those who are so unready as to be scarcely awakened. In the literal rendering of the words of St. Matthew, these latter virgins should, perhaps, be conspicuous only by their absence, as they were gone away to buy oil when the Bridegroom came, or they might be supposed to have returned, and to be knocking at the closed door. But here the group on the one side is made fairly to balance the other, and so combine to form one complete whole.

To each set of figures is an allegorical pendant—a figure standing beneath an arch on shafts—that on the right pouring oil into a burning lamp, with the legend “Vigila;” that on the left, with hands pressed upon her forehead, and the legend “Ora.” We may add that emblems, such as the owl on one side, and doves, with a small fountain, on the other, serve to show how completely the idea is meant to be carried out.

The first remark we have to make is, that the usual conventional nimbus is wanting to the angels—or even for the Bride-



groom himself (except in that the light which streams from the figure may be taken as an aureole or glory), and the angels are certainly too much like ordinary mortals—too modern, if we may so say, especially in the wearing of the hair, which in one of them hangs down in a sort of pad, as if in a net behind. The wings have no appearance of natural growth, and so little do they show as belonging to the angels by nature that the figures themselves appear at first sight as belonging to the groups of mortals. It is difficult to be satisfied with any angels after the creations of Fra Angelico, and these are certainly too palpable and realistic. Perhaps, also, it may be objected that the central figure is not sufficiently grand and ideal; but then the parable required a definite and special treatment, and if wanting in dignity it is full of sweetness, tenderness, and encouragement. Indeed, such an embodiment of "sweetness and light" perhaps even Matthew Arnold never saw. The right hand is held out to take that of the nearly prostrate figure of the first of the wise virgins, while in the left is held a lily. The second virgin is a very young girl, full of ecstasy and joy unspeakable, scarcely believing in the full realization of delight, with hands clasping close the sides of her throat, and in intense reverence looking straight towards the loving face of the Bridegroom with a most perfect expression of holy love and fear. The angel is encouraging her, still upon her knees, with affectionate solicitude; and we are reminded of Elsie, in Longfellow's *Golden Legend*,

"Watching, waiting, hoping, yearning,

With her lamp well-trimm'd and burning."

The other figures are dramatically disposed, and as far from the stiff symmetry of ancient work as from the tame attempts of modern stained-glass painters. Yet we may express a wish for a more quiet disposition of form—perhaps less of the look of figures stretching out after a tiring and wearisome season of watchfulness—and we should certainly prefer to see the face rather than the back of the fifth of the Wise Virgins.

The opposite side of the picture is of course not quite so full of interest, but the darkness of despair, the agony of remorse, the dulness of procrastination and sloth, defiant distrust, and apathetic indifference, are all visible without any exhibition of

special or disgusting vice. In fact, it will be evident, from what we have said, that refinement, and not coarseness, is the characteristic of the picture, as it is indeed of all the works of the distinguished painter, who must have spent many long hours in perfecting his noble gift.

### Reviews.

*The Churchman's Manual.* By the Rev. G. VENABLES, S.C.L., Vicar of St. Matthew's, Leicester. London: W. W. Gardner, Paternoster-row.

One of the increasing family of little manuals of faith and devotion. It is moderate and sound in its doctrinal statements, sober in its suggestions of devotional practices, and may be safely recommended.

*The Stones of the Temple; or, Lessons from the Fabric and Furniture of the Church.* By WALTER FIELD, M.A., F.S.A. Rivingtons: London, Oxford and Cambridge.

Some of our readers will remember a series of papers in the CHURCH BUILDER, entitled "Stones of the Temple." It is these papers which, with some additional chapters, are now collected into the handsome book before us. To those of our readers who do not know the papers we may say briefly that in a series of conversations, held together by the thread of a slight story, they give just the information which a clergyman would like to give to intelligent parishioners, about the history, and use, and meaning of the various parts of an old church. The work is abundantly illustrated with very good wood engravings, and forms a really useful and handsome book.

*The Fugitive, and other Poems.* By W. E. HEYGATE, M.A., Rector of Brighstone. London: Longmans and Co.

Mr. Heygate's name is known to a very wide circle of readers as the author of a very valuable little Manual of devotion, and as the writer of a series of tales illustrative of Church history; so that a volume of poems from him is sure to be received with the interest with which we look for the deeper and freer utterances of one who has already won a high place in our regards. And the book—thoughtful, earnest, devout, and poetical—will satisfy its readers, and raise its author to a still higher and nearer place in their esteem.

Perhaps the Old Essex Clerk, and its companion pictures, the Clerk's Wife and the Old Essex Labourer, with their graphic sketches of provincial life, and true pathetic humour, will be the most popular portions of the volume. The Essex Clerk is so far in accord with the subject of this periodical that we may venture to lay it before our readers.

#### THE OLD ESSEX CLERK.

"How many Vicars have I seed? Best part o' half a score;  
But I be old and shaky now, and shan't see many more.  
There's more changes 'mong the parsons than on the steeple bells,  
And like enough there'll be yet more for any thing I tells.

I've know'd parsons as walk'd to market and druv their own pigs,  
 And some on 'em rode a horseback, and some on 'em i' gigs.  
 Now it's pheaton or pony shay, wife, darters and all,  
 The bigger the young uns grus to, they makes ther father look small.  
 I've heerd Farmer Smith say, as he war threshing out a stack,  
 His missus 'ud use it all up and carry it on her back.  
 I've know'd rich Vicars, and poor uns ; I've seed both short and tall,  
 And our old burial sarplice is bound to fit 'em all.  
 My missus as lies by the porch, she tootk it up and down,  
 Till 'ta wouldn't ston tucks no longer, no more nor her old gown.  
 One said as how the poor old Clerk answer'd a'most too slow ;  
 Another, 'Nit so fast ;' or, 'Soft like ;' or maybe, 'Not so low.'  
 One says, 'That Amen was mine ;' another, 'That war for you.'  
 Bless their hearts, they might say it all, if I know'd what to do.  
 Some went straight on right through, whatever there was to be said ;  
 Some skips out bits like, as not good enough for to be read.  
 It fares strange that ministers doan't do their work by rule :  
 I've often thought as parsons should go to a parson's school.  
 Some preach'd in the sarplice, I 'llows because they hadn't no gownd ;  
 They warn't for scruples o' conscience, but took things as they found,  
 Our last Vicar—poor man—made a deal o' preaching i' black :  
 But there warn't no more in his head for what he had on his back.  
 He was one for the sarmint, and nit so much for the prayer ;  
 He wouldn't a clent the old place, but left it just as it were.  
 Our church was holly choked up, and every pew was a box,  
 And every box had jacks in it, as many as fleas in a fox.  
 For all the gals was peeping over the side at the boys,  
 Like bees in a bottle the church kept buzzing with their noise.  
 The Churchwarden he heerd nothing, for he war sound asleep :  
 He never minded the boys least they was keeping his sheep.  
 First came my desk, then the parson's ; the pulpit top o' that,  
 Like yer neck, and then yer face, and then over all yer hat.  
 We sang then in the gallery with fiddle and clarionet ;  
 If yer'd once heerd our band, Sir, 'taint likely as you'd forget.  
 If the Parson should wish they'd change the tune by next Lord's  
 Day,  
 They pops flute and fiddle in bags, and goes right clean away.  
 Bless yer, I could tell yer o' things, yer would never think true,  
 How they put their hats in the Font and the Communion too :  
 And how when the Westry met they took the old table out,  
 Put on ink-horn and books, and sat the chancel round about.  
 Cushions, and cloth, and books too, takin' the old church right round,  
 Sarplice, shovel, and broom, they would na ha' fetch'd half a crownd,  
 Commandments to boot. They was the only good-lookin' things,  
 Wi' yellow cherubs between 'em, and nout be heads and wings.  
 Howsomdever I'm glad it's all gone, pews, pulpit, and all ;  
 It baint so snug for the big folks, but more snug for the small.

It fares more easy to hear, and yer can kneel if yer will,  
 And I doant want my old white wan to keep the young folks still.  
 And my second Missus finds the place more easy to keep,  
 For benches is better nor pews, when you comes for to sweep.  
 There never warn't no Vicar who com'd down here to reside,  
 Till five and thirty years, I 'llows, come next Whitsuntide.  
 Bishop Blomfield that was, he told him as how he must go;  
 And he warn't the man to ston it if you war to say "No."  
 Parson Myles was a hunter, and could gallop through a prayer,  
 Right straight ahead over any thin', and stop him who dare.  
 A Weddin 'ud come to 'Amazement,' most as soon as begun;  
 And afore they well know'd where they wos they found 'emselves one.  
 He was a kind gentleman truly, but not much of a priest:  
 No great hand at a fast day, but a rare un at a feast.  
 When he com'd to die, he was right sorry, you may depend;  
 A' the more, says he to me, because it was too late to mend.  
 Master Smith, who was cross about ridin' over the land,  
 He sent for him and humbled hisself and gave 'im his hand.  
 He says to me, 'I've been a sinner, and may God forgive;'  
 Says I, 'Cheer up, Sir; maybe you'll show a change if you live.'  
 He left all he had to the church, the schools, and for bread;  
 And anyhow he's done a dale o' good since he's ben dead.  
 Next there com'd a young man who warn't no great things in his  
 looks:  
 He fared as though he'd read away all hisself in his books.  
 He hadn't no voice—leastwise he spoke very weakly and low,  
 And talked o' things in the sarmint that our people doant know.  
 Then he walk'd up a stech like, straight on, and never look'd round.  
 He didn't see folks, bein' as his eyes war fix'd on the ground.  
 He'd speak sharp, I counts, to some. But he was gentle and mild  
 To old and poor folks like me. He might ha' been my own child.  
 When one o' they Chaplers said, just like some o' their fine ways,  
 'I'll look in on you, Sir,' meanin' the church, 'one o' these days,'  
 He answers the man pretty sharp, as he turn'd him about:  
 'The Lord's much beholden to you. Pray don't put yourself out.'  
 He built the church up substantial when 'most ready to fall;  
 And clent it right out, pews and hat-pegs, commandments and all.  
 The bells was always a ringin', for to church he would go,  
 Saints' days and all days, rain or bangie, or kiver'd o' snow.  
 He'd sit up all night with a poor man lyin' on his bed.  
 They loved him when he war alive, and more sin he's bin dead.  
 Folks talk'd loud agin him, as how he was goin' to Rome:  
 I know'd quite well where he was goin'—'twar to his long home.  
 When they brought him here the last time, there warn't hardly one eye,  
 Men, women, and children, all the parish like, what war dry.  
 They forgot all their old scores o' which they used to complain.  
 I wonders how they'd do by him, if he wur back here again.

I told him he war too strict for us, and then he would sigh ;  
 But God grant us to be like him afore we comes to die.  
 He lies hard by the church path there, under that ere stone cross.  
 I believe it's his gain to go, but I knows it's my loss.  
 I can't talk no more about him. My tale is well-nigh done.  
 I 'llows he had faults, but we've got a thousand to his one.  
 Then comes the last Vicar, and he swept th' ornimints away,  
 And he never had no sarvices only on the Lord's Day.  
 He war a man for a sarmint—and 'twar a rare long spell :  
 Twarn't for that, I counts, folks 'ud a liked him right well.  
 He preach'd agin three P.'s,—Publicks, Pusey, and Pope ;  
 And a dale about faith ; and nit so much o' love, nor o' hope.  
 He war raal kind to poor men, 'ticular to them as 'ud talk  
 O' faith and experience, though they didn't know cheese from chalk.  
 He said, 'The Chaple preacher war quite as good in his eyes.'  
 Thinks I 'Much better then,' bein' as he 'ant half the price.  
 His name at meetins and preachins was mostways to be seen :  
 He war too good for us, may be, for they made him a Dean.  
 So our present Vicar got the Church, what arn't been here long :  
 And he fares as if he counts the t'other all in the wrong.  
 But I'm sick o' these changes, and don't know what to be at :  
 For if this baint taken onhandy, why then it is that.  
 What's the waly o' the rubric, as they calls that small print,  
 If parsons aither don't know, or else won't bide by what's in't.  
 But I'm getting old, and it terrifies me does this cough ;  
 And the old Clerk's last days on arth can't be werry far off.  
 Wi'out a proper good followin' they will not me lave,  
 Bein' I've seed all their fathers, an'd gladly see them too, to their grave."

## Grants

*In aid of Church Building, &c., made by the "Incorporated Society for Promoting the Enlargement, Building, and Repairing of Churches and Chapels."*

At Meetings held at the Society's House, 7, Whitehall, S.W., 20th November, and 18th December, 1871, Grants of Money amounting to £1925 were made in aid of the following objects:—

*Building new Churches* at Brandon, in the parish of Brancepeth, Durham ; Folkestone, St. Michael ; Guernsey, St. Barnabas ; Kennington, St. John the Divine ; Lesney Park, Christ Church, in the parish of Erith, Kent ; Redditch, Chapel of Ease, Worcester ; Stoke Newington, St. Faith ; and Worleston, in the parish of Acton, near Nantwich.

*Rebuilding the Churches* at Gwynfa, near Llangadock, Cardigan, and Harbury, near Leamington.

*Enlarging or otherwise increasing the accommodation in the Churches* at Avenbury, near Bromyard ; Boughton, near Stoke Ferry ; Debenham, near



Stonham, Suffolk; Duntlesbourne, near Cirencester; Ipswich, St. Mary Quay; Kingston, Newport, Isle of Wight; Monkwearmouth, St. Peter; Newcastle, St. Ann; Rochester, St. Margaret; Rowington, near Warwick; Ryarsh, near Maidstone; Sahnnonby, near Horncastle; South Leigh, near Witney, and Thelnetham, near Harling, Suffolk.

Under urgent circumstances the Grants formerly made towards building new Churches at Ryde, Isle of Wight; Silloth, Cumberland; and Travellers' Rest, near Barnstaple; towards restoring, &c., the Churches at Colchester, St. James; King's Pyon, Leominster; Littlebury, Saffron Walden; Llan-gain, Carmarthen; Lyonshall, Hereford; Whitchurch, Cardigan, were each increased.

Grants were also made from the School-church and Mission-house Fund towards building School or Mission Churches at Hinkshay, Dawley Magna, Salop; Leicester, St. Matthew; Norland, St. James, parish of Kensington; Pentre, Flint; Red Street, parish of Chesterton, near Leek; Thorney Toll, parish of Guyhirne, near Wisbeach; Tylden Guy, parish of Festiniog, Merioneth; and at Berwick-on-Tweed. The Society also accepted the Trust of sums of money as Repairing Funds for Everton, St. Ambrose Church, Liverpool; and Leeds, St. Mary's Church.

*Quarterly List of SERMONS preached, and MEETINGS held in aid of the Incorporated Church Building Society.*

\*.\* The letter O denotes Offertory; S Sermon; M, Meeting; A, Association.

**Canterbury.**  
(No remittance.)

Sept.	2	Hessle .....	S	£5	0	0
Oct.	3	Warnsworth .....	S	2	0	0
	10	Sykehouse .....	S	1	10	0
	27	Burton Pidsea .....	S	1	1	0
Nov.	8	East Acklam .....	S	1	10	2
		Leavening .....	S	0	7	2
	14	Kirby Knowle .....	S	0	13	5

**London.**

Sept.	28	Poplar, St. Stephen's .....	S	2	13	0
Nov.	20	Hackney Church Fund .....	A	31	8	8

**Durham.**

Sept.	5	Tynemouth .....	S	15	4	11
Oct.	16	Harton .....	S	3	0	0
	17	Newburn (Special Fund) .....	S	4	11	0
	20	Amble .....	S	1	1	6
Nov.	3	Holmside .....	S	0	6	9
	4	Monkwearmouth (Venerable Bede) .....	S	5	12	8
	9	Haswell .....	O	0	16	0

**Winchester.**

Sept.	5	Yarmouth (1. of W.) .....	S	4	1	6
Oct.	3	Woodlands, St. Paul's .....	S	3	0	0

Oct.	3	Colmer .....	S	£0	15	0
	24	Yately .....	S	3	13	10

**Bangor.**

Nov.	22	Criccieth .....	S	1	5	0
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**Bath and Wells.**

Oct.	4	Staple Fitz-Paine .....	A	2	10	0
	20	Fiddington .....	O	0	6	6

**Carlisle.**

Sept.	6	Coniston .....	S	1	0	0
	19	Gosforth .....	O	6	1	2
	22	Crosby Ravensworth .....	S	1	1	0

**Chester.**

Nov.	16	Birkenhead, St. Peter's .....	O	2	8	0
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**Chichester.**

Sept.	19	Mayfield .....	S	3	15	6
Oct.	[20	Burwash .....	S	6	13	6

**Ely.**

Nov.	18	Cambridge .....	A	23	8	0
	27	Herringwell .....	S	2	12	0

**Exeter.**

Sept.	9	Burrington .....	S	1	7	0
	11	Landkey .....	O	1	1	0
	13	Broadwood Kelly .....	O	3	10	0

Sept. 19	Withycombe Rawleigh...	£5 1 0
26	Hemyock.....	S 5 7 6
27	Aveton Gifford .....	S 3 5 0
Oct. 24	Altarnon .....	S 0 12 5
Nov. 2	Ashburton .....	A 2 13 0
8	Newlyn .....	S 1 10 0
9	Torquay, St. Luke's.....	O 13 6 9
30	Thorverton.....	S 3 11 9

**Gloucester and Bristol.**

Oct. 31	Chippenhams .....	S 5 0 0
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**Hereford.**

Sept. 6	Kimbolton .....	S 1 0 0
25	Grendon Bishop.....	S 2 8 0
Nov. 1	Sarnsfield.....	S 1 1 0
22	Tasley .....	S 1 0 0

**Lichfield.**

Sept. 13	Willenhall, St. Giles's...	S 8 3 11
14	Calow .....	S 0 10 6
19	Lawley.....	S 0 12 9
29	Hanford .....	S 1 3 4
Oct. 6	Prees.....	O 1 13 10
16	Dilhorne .....	S 1 10 0

**Lincoln.**

Sept. 1	Bingham.....	O 3 1 10
5	Boston .....	S 10 0 0
	Humberstone .....	S 2 15 6
9	Biscathorpe .....	S 1 19 8
	Timberland .....	O 0 15 0
19	Mansfield Woodhouse ...	S 7 0 3
	Scarrington-with-Aslack-	
	ton.....	S 2 15 9
	Careby and Holywell... S	2 1 0
	Riby .....	S 2 0 0
	Blyth .....	S 3 8 4
	Mansfield, St. Peter's ...	S 3 13 6
	Hemingby .....	S 3 1 0
27	Ropsley .....	S 1 10 8
29	Irby .....	S 2 1 2
Oct. 2	Howell.....	O 1 1 0
3	Tuxford .....	S 2 6 0
	Willoughton .....	S 0 16 6
4	Bradley .....	S 0 13 0
5	Welby .....	S 3 6 0
	Honington .....	S 0 19 11
7	Gedney Hill .....	S 1 17 9
10	Upton .....	S 5 12 0
11	Boston.....	S 1 1 0
12	Folkingham .....	S 2 4 6
17	Scandlesby.....	S 1 7 9
	Sutton, St. Edmond's ...	S 2 0 8
	Clee .....	S 4 18 1
18	Kirkby Underwood .....	S 2 5 9
	Lea .....	S 2 12 9
	Scarths.....	S 0 12 6
	Little Coates .....	S 0 9 5
	Worlaby .....	S 0 15 6
19	Corringham.....	S 1 0 6
21	Shelford .....	S 2 5 6
25	Mansfield, St. John's ...	S 4 16 0
	Norton Disney .....	S 1 2 2
27	Saleby .....	S 4 5 9
30	Limber Magna .....	S 1 6 1
	Utterby .....	S 0 15 6
31	Riseholme, Bishop's Pri-	
	vate Chapel.....	O 6 0 0
Nov. 1	Mablethorpe .....	S 0 16 0
2	Harpswell .....	S 2 5 0
8	Staunton and Flam-	
	borough .....	S 1 11 6

Nov. 14	Manton .....	S £3 0 0
16	Appleby .....	A 2 1 0
18	Scopwick and Kirkby	
	Green .....	S 1 14 8
21	Friskney .....	S 2 8 0
22	Langar.....	S 1 19 3
	Barnston .....	S 0 14 9
23	Skegby.....	S 1 16 9
25	Great Grimsby, St. And.	S 2 10 4
27	Keelby .....	S 3 1 6
29	Epworth .....	O 1 14 0

**Llandaff.**

Oct. 18.	Magor and Redwick ...	O 3 0 0
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**Manchester.**

(No remittance.)

**Norwich.**

Sept. 28	Wareham .....	S 3 0 0
Oct. 3	Glemham, Great and	
	Little .....	S 0 13 0
12	Brampton .....	S 1 15 0
Nov. 7	Thetford, St. Peter's....	S 1 6 0

**Oxford.**

Oct. 25	Emberton .....	S 1 16 0
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**Peterborough.**

Oct. 4	Harby .....	S 1 13 10
27	North Kilworth .....	O 1 0 0

**Ripon.**

Sept. 7	Sheepscar .....	S 1 3 10
20	Bingley, H. Trinity.....	O 4 5 2
22	Hunslet, St. Silas .....	S 2 10 7
Oct. 20	Ilkley .....	S 3 8 0

**Rochester.**

Sept. 1	Eltham, Holy Trinity...O	4 9 1
2	Sydenham Ch. Union ...A	22 9 0
7	Radwinter .....	S 1 17 8
11	Little Berkhamstead...	S 24 2 9
19	Radlett .....	S 2 5 0
Oct. 4	Wethersfield Parish Ch.,	
	and St. Mary's District	
	Church.....	S 2 11 9
11	Knebworth.....	S 5 3 6
23	Bramfield .....	S 3 10 2
24	High Wych.....	S 4 5 6
	Ditto, Mission ChurchS	0 15 0

**Salisbury.**

Oct. 4	Winterbourne Earls.....	S 1 1 0
5	East Stoke .....	S 2 12 0
6	Idmiston .....	S 2 4 6
30	Coombe Keynes.....	S 0 12 6

**St. Asaph.**

Sept. 28	Llanfwrog .....	S 4 4 6
Nov. 7	Llandyssil .....	S 2 15 0

**St. David's.**

Oct. 18	Llangunllo .....	S 0 12 3
19	Prendergast .....	S 1 5 7

**Worcester.**

Sept. 2	Barcheston.....	S 1 0 3
23	Coventry, St. Mark .....	S 5 9 2
Oct. 10	Binton .....	S 2 18 9

**Sodor and Man.**

(No remittance.)

# The Church-Builder.

No. XLII.

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## Margaretting Church.



THE county of Essex possesses no building stone, but throughout the mediæval period of our history it was covered to a great extent with forest, which supplied timber abundantly, and made it the natural building material of the locality. In many parts of England the old houses were built of timber, and church-porches are frequently constructed of the same material; but in Essex we find it was used much more extensively for church-building, with much ingenuity in adapting design to material, and with very picturesque effect.

At the head of this series of churches must be placed the venerable and interesting church of Greensted, near Ongar, which is of Saxon date. In this the walls of the nave are formed of half-trunks of trees placed side by side, with the round side outward, fastened together by a sill at the bottom and a plate at the top. All the other examples are of much later date, probably not one is earlier than the fifteenth century, and in them the timber is used in a more scientific way. It is applied occasionally for every purpose for which stone is usually used, but it was especially used for church towers. Of these several may be referred to as affording different modifications of design. In the great majority of instances it is hardly to be called a tower, since the lower part of the construction is contained within the nave, and nothing appears externally but its

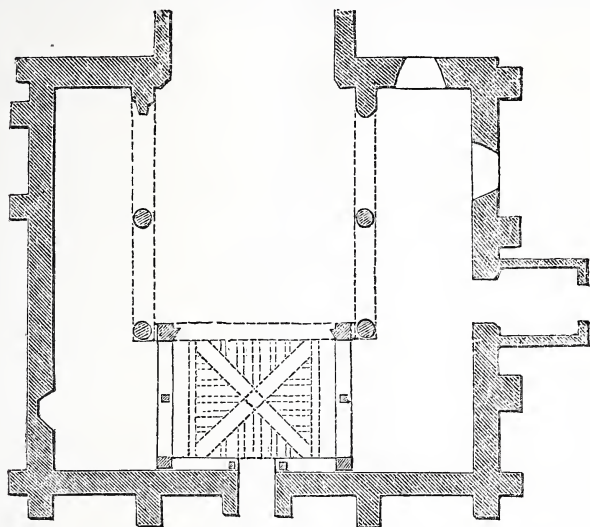
upper stage, in the form of a square bell-cot, cropping through the nave roof at the west end, covered by a dwarf broach spire. We are enabled by the courtesy of the Editor of the *Build-*



Mountnessing Church, Essex, West End.

*ing News* to give an illustration of an example of this type at Mountnessing. In the accompanying view of the west end of

the church it will be seen that the plan of the nave is a body and two aisles under one roof. The bell-cot is a quaint but picturesque feature of the composition with its shingled broach spirelet, and its curious ancient lead capping; though the

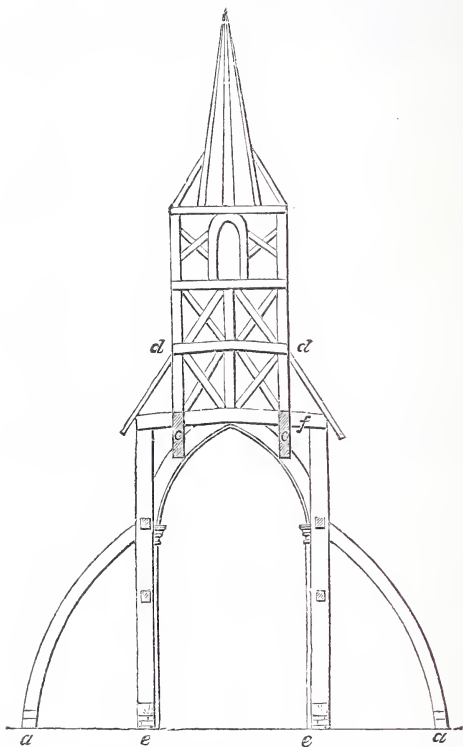


Mountnessing Church, Essex, Plan of Nave and Aisles.

modern weather-boarding and windows of the sides tend to make it look rather modern and poor in character. The plan helps us to explain how this bell-cot is but the upper stage of a massive timber tower built up in the western bay of the nave. A brick foundation was first laid round the north, west, and south sides, and upon this foundation were laid sills of massive timber. Four main piers were placed at the corners, which sustain the whole weight of the superstructure. A timber arch, with moulded piers, bases, capitals, and arch-mouldings, was thrown across the eastern side, opening towards the church, to form an ornamental tower-arch. The west side had also a timber arch thrown over the doorway, and the rest of the timbers picturesquely framed, so as to form a handsome termination to the vista seen from the chancel and nave through the timber tower-arch. The floor of the bell-chamber is at *d, d*, in the



section, and is artificially framed as indicated by dotted lines on the plan; and diagonal moulded arches springing from the angles of the framework at level *c, c*, meet in the centre and help to sustain it, and also form a kind of groining to the tower. The next wood-cut gives a section through the east side of this



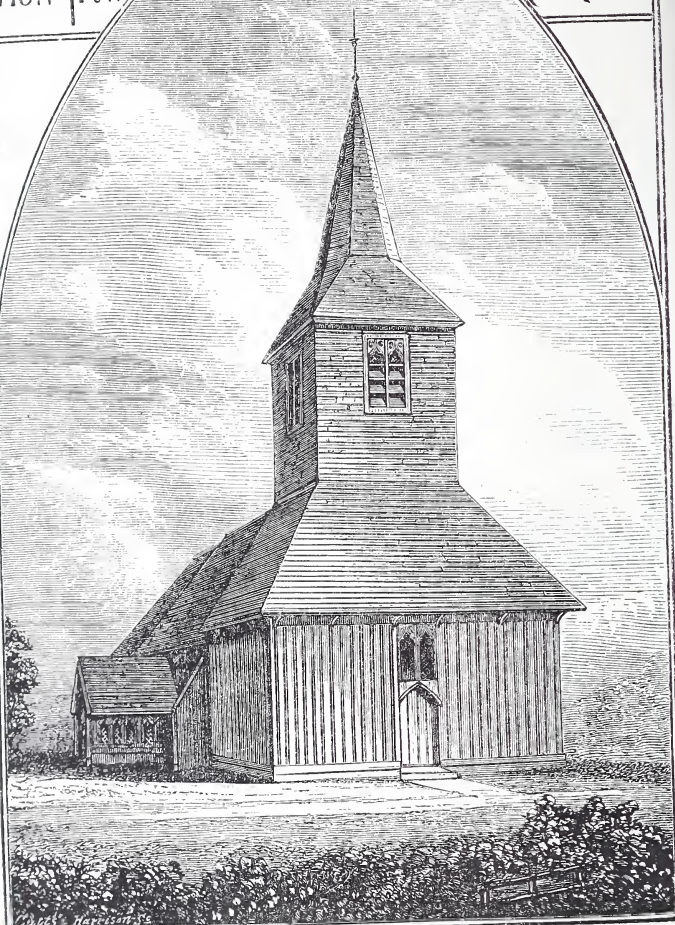
Mountnessing Church, Section of Tower.

tower, and shows the tower-arch with its moulded jambs. The timbers which spring from *a, a*, are struts which stretch across the aisles, and act as flying buttresses to the tower. In the details of the stair by which the bell-cot is reached, and the windows of the bell-cot there are other points of interest on which it is not necessary here to dwell.

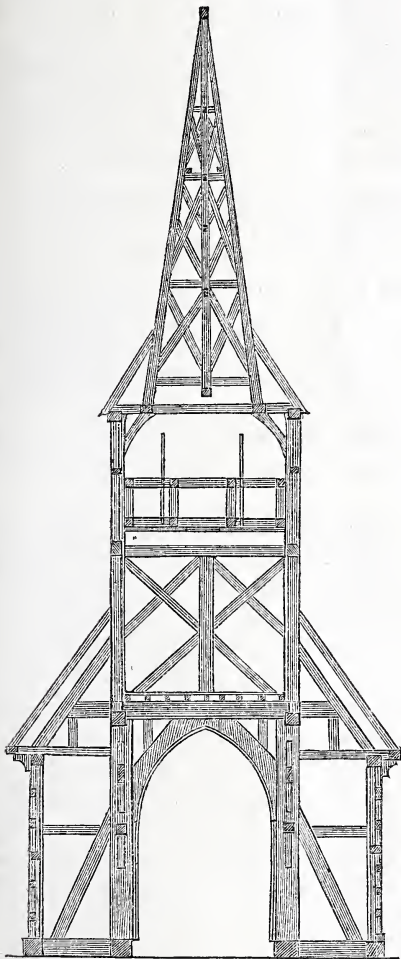


S<sup>t</sup> Margaret's  
View from

Margaretting S.X.  
North West



In other Churches a similar massive framework has been built outside the walls of the nave, and protected from decay by weather-boarding, and then it forms a timber tower; good examples of these timber towers are at Stock, Blackmore, and Margaretting.



Margaretting Church, Essex, Section of Tower.

In these examples, the great central framework which carries the bell-chamber is strengthened in its lower stage by a system of timber buttresses, protected by a sloping roof, which gives the tower the appearance of having a kind of lean-to aisle all round; this is no doubt a very ingenious piece of construction, and it gives a very unusual and picturesque outline to the whole structure. The internal construction is illustrated in the section of Margaretting tower here given, and its picturesque external appearance in the engraving on the opposite page. Much care is bestowed upon the details of these towers; timber arches connect the main piers; all the smaller timbers are framed in picturesque patterns; the principal

features are carefully moulded, the belfry lights ornamented

with tracery in wood; and the whole work is a fine example of scientific and artistic carpentry.

The Church of Margarettng has other interesting features besides its tower. It is a Perpendicular church of the time of Henry VI., and has undergone little alteration in its architecture, while traces of its ancient decoration and fittings remain. The roofs both of chancel and nave are finely constructed and highly ornamented, and retain a good deal of coloured decoration, though of later date than the roofs themselves. The chancel screen is finely carved and unusually perfect; the boarding, which seems very commonly to have filled in the space above the rood beam, still remains, and the doors still hang upon their hinges. What is still more rare, the screen which divided off the east end of the aisle for a chapel is still in its place. The windows retain portions of their stained glass, and there are some ancient grave-stones and monumental brasses, and a good stone font; making altogether a very interesting interior. Externally there are two timber porches, that on the north a very fine and unusually perfect example of an elaborately carved porch.

The tower, as will be seen from the engravings which we give, is an example of the timber towers which we have already described. It is 24 feet square, the main piers measure 22 inches by 18. The double light above the west door had its ancient tracery complete; and not only the main structure, but much of the outer wall of wood, and the external boarding, were original. Four ancient bells hang upon their original frames. They are arranged against the sides of the belfry, leaving a well-hole in the centre, which serves as an entrance. Each bell has its dedication in an inscription in old English letters. The tenor—3 feet 2 inches in diameter—has the verse—*In multis resonet campana Johannis*, and a Merchant's mark. The next bell has—*✠ Sit nomen Domini Benedictum*. The third, with very bold initial letters, enriched with crowns—*Sancta Margareta ora pro nobis*. The smallest and most ancient bell, dedicated to St. John, has figures of saints, and impressions of coins, and other devices on the shoulder, and a gridiron on the body of the bell; the inscription, partly defaced was—*Sancte Johannes ora pro nobis*; Mr. Buckler, to whose



work on Essex Churches we are indebted for these inscriptions, considers this bell to be of the latter part of the fourteenth century, and probably the oldest bell in Essex.

The restoration has been effected by Mr. Chancellor, a most conservative restorer and competent architect, to whom we are indebted for the drawings of the church which we have here engraved.

### The System of Decoration of the Chapter-house, Westminster.



R. G. GILBERT SCOTT'S restoration of the Chapter-house, Westminster, has not only given back to England a building of great architectural beauty, and of considerable historical interest, but it has brought to light an example more complete, and on a larger scale, than usual, of Gothic polychromatic decoration, which is well worth the careful study of all who are interested in this branch of art. From a paper in the *Builder* describing the restoration at length, we cull those portions which specially describe the system of sculptural and polychromatic decoration.

The Chapter-house at Westminster is an octagonal building. In the centre of this hall rises a lofty shaft of Purbeck marble, around which eight smaller shafts are clustered. From the bold and graceful capital of this central column, groined arches spring on either side to the walls. The roof is built of white chalk, groined with ribs of fire stone. The bosses which form the keys of the groins, although new, are executed from ancient designs. Four of them represent sacred subjects:—Moses with the Law; David, the author of psalmody; the Angel of the Annunciation; and the Virgin receiving the mystic Ave;—the other four are boldly foliated. A wall arcade surrounds the entire building, with the exception of the western side of the octagon. Here the only entrance to the Chapter-house is situated,—a doubly-arched portal, which leads through a vaulted passage to the great cloisters, from which entrance is now afforded by two iron open-work gates. The entrance was

decorated with extraordinary splendour. It was surmounted with a large pierced quatrefoil, in the centre of which was placed a large seated figure of Christ. An angel with a thurible attends on either side; and in the four eyelets are the well-known emblems of the Evangelists. Around the main arch of the doorway, and harmonizing with its rich mouldings, was sculptured a tree of Jesse—the royal and patriarchal figures leading the attention up to the central occupant of the throne.

The floor of the Chapter-house is covered with tiles. There are nearly sixty different varieties of tiles used in this floor, of which forty have been made in imitation. The bearing of the kings of England since the time of Richard I., who added the third lion (that borne by the Dukes of Aquitaine) to the Norman two, is the prevalent ornament. But below the base of the shield, in a position, so far as we are aware, that is without precedent, are the centaurs of Stephen, which, though not grouped as either “tenants” or supporters, must have been placed there for heraldic reasons. On the southern side of the floor are six lines of lettering in bands running north and south. The letters are in separate *tesserae*, capable of being arranged like type. They are much decayed. One word is traceable, which we read as *resonans*. The foliage on others of the tiles is bold and spirited. The interesting character of this floor needs no comment.

The arcades round the wall of the Chapter-house appear to have been all decorated with mural paintings, in oil, and by inscriptions, written on thick paper, and carefully attached to the walls. In those places where doorways have been broken through,—namely, in the south-east, the north-east, and the northern sides,—all vestiges of the paintings have, of course, been destroyed; but enough remains, not only to give a clear idea of the style of their ancient artists, but to enable us to understand the general plan of the chromatic decoration of the building. The gold, which has been freely used, remains in many places as fresh as if it had been applied last year. The tracery of the canopy-arches was painted in red and blue, relieved with gold. A series of sacred paintings ran round the arcade; the whole history of St. John the Divine, including his

vision, being represented in separate groups. Below these celestial scenes were drawn a series of natural-history subjects, contrasting, so far as the remains allow an opinion to be formed, the wild and the domesticated state of various creatures, as the wild and the common ass. Below these, again, seem to have been a series of fish or aquatic animals.

Each bay, or side of the Chapter-house is adorned with an arcade, or row of five small arches, relieved from the wall. As the doorway occupies the western side, there were thus thirty-seven of these spaces; the large pointed window, which fills up the greater portion of the upper wall, rising at a higher level. Upwards of a hundred distinct subjects were originally portrayed in these arcades, of more than half of which some traces are yet to be distinguished. Commencing on the left hand as we enter the Chapter-house, we find the legendary story of St. John. In the first picture, the arrest of the saint by the Proconsul of Ephesus, by the order of the Emperor Domitian, is represented. The proconsul wears a large golden crown and a formidable sword, and the apostle is distinguished throughout by a golden nimbus. In the second scene the saint is placed in a cauldron of oil. An attendant is pouring in the liquid with a ladle, and another blows the fire beneath it with a pair of bellows. In the third scene, St. John is shown as having escaped unscathed from the cauldron, and his banishment to Patmos is indicated by his figure in a boat, which is being pushed from the shore. There are five figures in this scene, and there were seven in each of the preceding ones. In the fourth picture, the apostle is landed, and left disconsolate on the shore of the island, his companion returning in the vessel. In this scene the curious method of representing successive events in one composition, which Ghiberti has carried to such a remarkable pitch in his famous gates, has been adopted by the painter. The apostle and his companion being shown together in the stern of the boat, and the same figures being again separately represented, as parted from each other after the disembarkation.

In the next arch we enter upon the illustrations of the Book of Revelation, to which these scenes from the legendary life of St. John serve as a prelude or introduction. We are first shown the angel making known to the apostle the object of his mission.

Then St. John is portrayed writing to the seven churches of Asia, which are little stone buildings of a cruciform plan, each with a central tower, surmounted by a spire, and with leaded roofs. In the porch of the north transept of each of these quaint little buildings is displayed the Angel of the Church. In the third compartment is the figure of Christ, with a sword in His mouth, standing in the midst of the seven candlesticks, with the Apostle John at His feet. In the fourth, the same figure appears, seated on a throne, surrounded by a rainbow, with seven lamps of fire burning before it. The four Evangelists, and the four and twenty elders, with crowns and instruments of music, are represented in worship around. The opening of the seal succeeds, the weeping of the apostle at his inability to read the book being very literally represented. The riders on the white, the red, and the black horses follow,—Death on the pale horse having been unfortunately obliterated. From this part of the story the painting has been destroyed, until we reach the twenty-fourth bay of the arcade, in which the original form of the beast with seven heads and ten horns is faintly discernible. In the twenty-fifth bay there is only one compartment, which represents the Lamb standing on Mount Zion. In the twenty-sixth, also, but one compartment remains, representing the proclamation by the angel as to the fall of Babylon. In the next bay are two compartments, the first showing the two angels, with the sickle and the fan; the second, the seven angels with the seven last plagues. In the twenty-eighth bay is shown the pouring out of the first two vials. Then comes the pouring out of the fourth vial, and the scorching of men with fire. In the thirtieth bay is represented the outpouring of the seventh vial, and the impersonation of the mystic Babylon seated on a scarlet beast. In the thirty-first bay four compartments are discernible, representing the declaration of the angel that Babylon is fallen, the calling forth of the people of God from her plagues, the angel casting a millstone into the sea, and the burning of the harlot with fire. Then follow the marriage of the Lamb; the worshipping of the angel by St. John, who is raised by the former figure; the triumph of Him whose Name is called Faithful and True, on a white horse; and the angel calling to the birds of prey. In the thirty-third bay we have

the war waged by the Beast, and the kings of the earth, with their armies, against the rider on the white horse; and in the thirty-fourth bay the loosing of Satan. The accurate following of the text, and the minute, realistic detail with which each incident is unmistakeably represented, make this remarkable series of drawings rather a graphic rendering of the Apocalypse than a mere illustration. Nothing appears to have been omitted. Although the fidelity to the text is so close as at times to border on the ludicrous, the earnest, religious aim of the artist is visible throughout. There can be little doubt that when these paintings were fresh and the series uninterrupted a more distinct acquaintance with the account of the wonderful vision would have been gained by a visit to the Chapter-house of Westminster than would have been easily acquired in any other way—at least, by the laity.

It is on record that one William of Northampton was employed on these paintings, about the middle of the fifteenth century. The style is vigorous and ingenious, and the artist follows his theme verse by verse. An artist of another order, however, has left his mark in the fine eastern arcade, in which were the seats of the Abbot, the Prior, and the Sub-Prior, with, probably, those of the Chancellor and the Precentor. They are thought by Mr. Scott to have been decorated by a pupil of Giotto, and two heads are yet to be seen there not unworthy of the pencil of that famous master himself. We can recall nothing in mural painting finer than one of these heads, which bears a strong resemblance to the noble face of Achilles, where the heralds of Agamemnon are conducting Briseis from his tent, in a well-known *fresco* at Pompeii. The whole of these arcades appear to have been occupied by one grand composition, representing the reign of Christ in heaven. In the central compartment the Lord sits enthroned. His hands are held up, and His side is bared, to show the wounds received at the Crucifixion. Angels hold a veil, or dossel, behind the throne, and others bear the instruments of the Passion. The remaining spaces were filled with clouds of cherubim and seraphim, the former represented on the larger scale, and occupying the most important positions. They have each six wings; two shadowing the face, two expanded for flight, and two veiling the feet. The prevail-



ing colour of the wings is blue, which is that attributed to this exalted order of intelligences. The feathers are ocellated, like those of the peacock—the artist's version of "full of eyes, within and without." One holds a crown in each hand; one a crown in one hand, and the "written stone" in the other. On the feathers of the wings of one of the cherubim are written the names of Christian virtues—not the cardinal, religious, and moral virtues, but certain qualities of religious excellence. Such are—*Officii sincera plenitudo; voluntatis discretio; simplex et pura intentio; munditia carnis; puritas mentis; confessio; satisfactio; caritas; eleemosyna; orationis devotio; simplicitas, humilitas, fidelitas*. In the outer niches are smaller cherubic figures, with faces expressive of sorrow, regarding the wounds of Christ. In the background above and foreground below are a multitude of seraphim, distinguished by the colour red. All the figures have gilt *nimbi*.

It only remains to notice the three arcades in the south-eastern group, painted by another hand, and probably at a later date. The grouping of the figures here gives the idea of multitude, and is thought to illustrate the suffrages of the *Te Deum*—the goodly fellowship of the Prophets, the glorious company of the Apostles, and the noble army of Martyrs, praising God. Some of these faces are thought to be portraits.

### The Mediæval Clergy.



TO form any true idea of the relative position of the Parochial Clergy to the people in the mediæval period of English history, it is necessary first of all to take a survey, however cursory, of the other orders of the clergy who have since vanished from our English world, but who then formed a very important part of it.

First, there was the aristocratic order of the clergy—the Lords Monks. We who are familiar with colleges and universities will perhaps most easily estimate their relative position by considering that every county had, on an average, six or seven of those great ecclesiastical establishments called monas-

teries, and that the monks occupied something like the position of Fellows; commanding great general respect for their learning, their ascetic vocation, and their corporate wealth; while the parochial clergy, who had not the same reputation for sanctity or learning, suffered accordingly in the popular estimation.

On the other hand, there was the democratic order of the clergy, the Friars, a vast organization of itinerant preachers, who were powerful through the Papal support, and through the popular favour, which they were accused of cultivating by unworthy arts.

Between these two great classes stood the body of Secular Clergy upon whom the practical pastoral work of the country fell. A careful investigation of monastic and parochial history would be necessary to a writer proposing to bring out thoroughly the mutual relations of these three classes of the clergy, and their respective relations to the religious life of the people. But without any extensive research, a general idea on the subject may be formed by a perusal of the portions of Chaucer and Piers Ploughman's Creed which bear upon the subject—due allowance being made for the exaggeration of avowed satirists.

We must add, to complete the view of the clergy, the hermitages scattered over the country, by the high roads, near river fords, in the forests, in the precincts of monasteries and great men's houses. And again, we must take into account the recluse-houses, which were usually little houses added on to the churches, or built in the churchyards—especially of town churches. Both hermitages and recluse-houses were, in many cases, substantially-built houses, having settled endowments, and a constant succession of tenants; they were, in fact, little monasteries with only one monk, who had, however, often a chaplain and servants; and these solitaries exercised a very appreciable influence on the religious life of their times.

When we examine the condition of the secular clergy we shall find much which is not only of curious antiquarian interest, but which is of practical value for its bearing on the problems of our modern religious life. We find abuses beside which the existing faults in our parochial organization are venial specks. A vast proportion of the parochial endowments left for the maintenance of the parish priests, their hospitalities and charities

were early diverted from these objects. A very large proportion of the livings of the country were impropriated to swell the revenues of the religious houses; the convent was the rector and received the great tithes; in some cases leaving the small tithes and fees to support a vicar, and in other cases serving the cure by a clerk sent from the monastery. Another large number of livings were held by foreigners presented by the Pope under the powers which he had usurped; and the revenues were sent right out of the kingdom. The system of pluralities diverted the revenues of another large number of parishes from the parishes which contributed them. In these two latter cases the incumbent of the living had to provide a parish priest as his substitute, to perform the duties of the cure; but such a *locum tenens* could never have the same influence as a resident rector; and the parish was deprived of the hospitalities and charities which the rector ought to have dispensed therein. A fact still less known is that many of the rectors took only minor orders, in order to qualify themselves to hold a benefice, and in spite of all the endeavours of the bishops to compel them to proceed to priests' orders, continued to be mere sub-deacons, or even acolytes for years, employing a priest to take the actual duties of the cure of souls.

Besides the incumbents and the parish priests thus engaged, there were a very considerable number of priests engaged in serving the chantries which abounded in the country. These chantries had a chapel, usually added on to the parish church, or part of the area of the parish church screened off for the purpose. There was often an official house for the chantry priest or priests, and always an endowment for his or their support. In many cases they were required to assist the incumbent in the cure of the parish; and the chantry priests may be regarded, to a certain extent, as endowed assistant curates. Besides chantries endowed in perpetuity, people were continually leaving sums of money in their wills for a priest to say mass for their repose for a definite period—a year or more—or for the saying of so many masses. There were a number of unattached priests who made a living by undertaking to say these masses; and the convents of friars were their rivals in this mass market.

The people were sufficiently alive to many of these abuses.

Kings and Parliaments protested against the Papal usurpations ; the people often riotously carried off the tithe corn of the foreign incumbents and gave it to the poor ; bishops did their best to secure proper cure of souls in their parishes, and even Popes tried to moderate the fashion of monastic impropriations. The history of the friars may show us, on one hand, how, so long ago as in the 13th century, people tried to supplement the work of the parochial clergy by an organized lay agency ; and may warn us, on the other hand, in our present endeavours in the same direction, to avoid the errors which hindered their usefulness.

After this glance at the history of the Mediæval Clergy, it might seem as if the people stood but a poor chance of being Christianly and virtuously brought up. But when we come to inquire into that part of the question the results are more satisfactory than could perhaps have been expected. The priests in charge of parishes, seem, on the whole, to have done their duty better than we should have anticipated ; and the people generally had a knowledge of the great truths of religion greater probably than is now generally possessed—it was taught to them by the eye in sculptures, paintings, stained glass, miracle plays ; these religious truths were probably more constantly in their minds and on their lips than is the case now—they occur much more frequently in popular literature ; and though they were rude and coarse and violent and sensual enough, yet it is probable that religion was a greater power among the people generally than it is now ; there was probably more crime, but less vice ; above all, an elevated sanctity in individuals was probably more common in those times than in these.

One interesting evidence of the actual mode of clerical pastoral ministrations in those days is the handbooks, which were common enough, teaching the parish priest his duties. The Early English Text Society has lately done us a service by publishing one of these manuals of "Instructions for Parish Priests," which will enable us to give some notes on the subject. "Great numbers," says the Editor, "of independent works of this nature were produced in the middle ages. There is probably not a language or dialect in Europe that has not now, or had not once, several treatises of this nature among its early literature. The growth of languages, the Reformation, and the alteration in

clerical education consequent on that great revolution, have caused a great part of them to perish or become forgotten. A relic of this sort fished up from the forgotten past is very useful to us as a help towards understanding the sort of life our fathers lived. To many it will seem strange that these directions, written without the least thought of hostile criticism, when there was no danger in plain speaking, and no inducements to hide or soften down, should be so free from superstition. We have scarcely any of the nonsense which some people still think made up the greater part of the religion of the middle ages, but instead thereof good sound morality, such as it would be pleasant to hear preached at the present day."

The book in question is by John Myrk, a Canon regular of St. Austin, of Lilleshall, in Shropshire; the beautiful ruins of his monastery may still be seen in the grounds of the Duke of Sutherland's shooting-box at Lilleshall. He tells us that he translated it from a Latin book called "*Pars Oculi*." It is worthy of note that a former prior of Lilleshall, Johannes Miræus, had written a work on the same subject, called "*Manuale Sacerdotis*," to which John Myrk's bears much resemblance, both in subject and treatment. The Editor's sketch of the argument of the "*Instructions to Parish Priests*" will suffice to give a sufficient idea of its contents for our present purpose.

The Instructor tells his pupils of the great evil it is to have ignorant clergy; how, instead of instructing their people, they by their ill example lead them into sin. How their preaching is worth but very little if they tell lies or get drunk, are slothful, envious, or full of pride. How they may not, without sin, haunt taverns, or practice violent or cruel sports; nor may dance nor wear "*cutted clothes and pyked shoone*," nor go to fairs and markets, nor strut about girt with sword and dagger like knights and esquires. On the other hand, he says priests must be gentle and modest, given to hospitality and the reading of the psalter. They must avoid as much as may be the service of women, and especially of evil ones; eschew coarse jokes and ribald talking, and must be careful to shave the crown of their heads and their beards.

The priest must not be content with simply knowing his own duties. He must be prepared to teach those under his charge



all that Christian men and women should do and believe. We are told that when any one has done a sin he must not continue long with it on his conscience, but go straight to the priest and confess it, lest he should forget before the great shriving time at Eastertide. Pregnant women, especially, are to go to their shrift and receive the Holy Communion at once. Our instructor is very strict on the duties of midwives—women they were really in those days, and properly licensed to their office by the ecclesiastical authorities. They are on no account to permit children to die unbaptized. If there be no priest at hand; they are to administer that sacrament themselves if they see danger of death. They must be especially careful to use the right form of words, such as our Lord taught; but it does not matter whether they say them in Latin or English, or whether the Latin be good or bad, so that the intention be to use the proper words. The water, and the vessel that contained it, are not to be again employed in domestic use, but to be burned or carried to the church and cast into the font. If no one else be at hand, the parents themselves may baptize their children. All infants are to be christened at Easter and Whitsuntide in the newly-blessed fonts, if there have not been necessity to administer the Sacrament before. Godparents are to be careful to teach their godchildren the *Pater Noster*, *Ave Maria*, and *Credo*; and are not to be sponsors to their godchildren at their Confirmation, for they have already contracted a spiritual relationship. Before weddings banns are to be asked on three holidays, and all persons who contract irregular marriages, and the priests, clerks, and others that help thereat, are cursed for the same. The real presence of the body and blood of our Saviour in the Sacrament of the Altar is to be fully held; but the people are to bear in mind that the wine and water given them after they have received Communion is not a part of the Sacrament. It is an important thing to behave reverently in Church, for the Church is God's house, not a place for idle prattle. When people go there they are not to jest, or loll against the pillars and walls, but kneel down on the floor and pray to their Lord for mercy and grace. When the Gospel is read they are to stand up, and sign themselves with the cross; and when they hear the Sanctus bell ring, they are to kneel and

worship their Maker in the Blessed Sacrament. All men are to show reverence when they see the priest carrying the Host to the sick.

The author gives some very interesting instructions about churchyards, which show that they were sometimes treated with shameful irreverence. It was not for want of good instructions that our ancestors, in the days of the Plantagenets, played at rustic games, and that the gentry held their manorial courts over the sleeping places of the dead.

Of witchcraft we hear surprisingly little. Myrk's words are such that one might almost think he had some sceptical doubts on the subject. Not so with usury: the taking interest for money, or lending any thing to get profit thereby, is, we are shown, "a synne full grevus."

After these and several more general instructions of a similar character, almost all of them showing good religious feeling and clear common sense, the author gives a very good commentary on the Creed, the Sacraments, the Commandments, and the Deadly Sins. The little tract ends with a few words of instruction to priests as to the "manner of saying Mass, and of giving Holy Communion to the sick." On several subjects the author gives very detailed instructions and advice as to the best way of dealing with people, and his counsels are so right and sensible, that they might well be read now, not out of mere curiosity, but for profit. Here is his conclusion, as a specimen of the English and versification:—

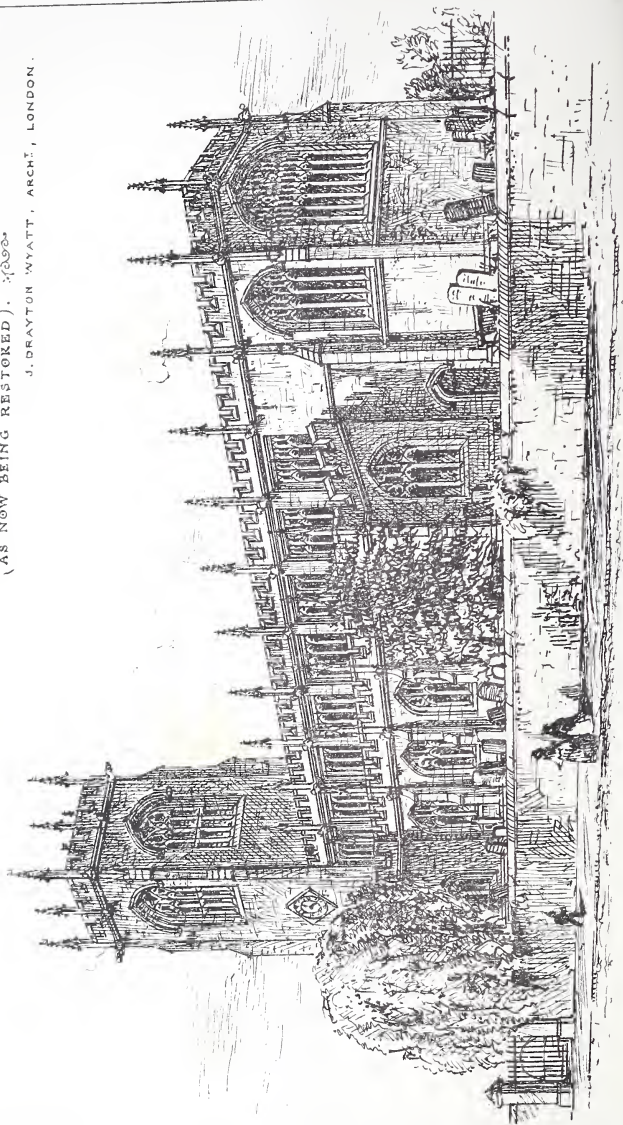
" Hyt ys I-made hem <sup>1</sup> to schonne  
 That have no bokes of here <sup>2</sup> owne,  
 And other that beth of mene lore  
 That wolde fayn comen <sup>3</sup> more,  
 And those that here-in learnest most,  
 Thonke yerne the Holy Gost,  
 That geveth wyt to eche mon  
 To do the gode that he con,  
 And by hys travayle and hys dede  
 Geveth hym heven to hys mede;  
 The mede and the joye of heven lyht  
 God us graunte for hys myht. Amen."

<sup>1</sup> Them.<sup>2</sup> Their.<sup>3</sup> Know.



WINCHCOMBE CHURCH, GLOUCESTERSHIRE;  
(AS NOW BEING RESTORED). 1899.

J. DRAYTON WYATT, ARCHT., LONDON.



## Winchcombe Church, Gloucestershire.



THE history of Winchcombe and its Churches carries us back to ages long past. A thousand years ago, Winchcombe was the capital of Mercia; and here kings resided. One of these, Offa, A.D. 787, founded an Abbey in this town, which King Kenelph, his successor (the father of St. Kenelm), completed.

But, even earlier than this, Winchcombe had a Parish Church, which eventually fell into ruins; and William, Abbot of Winchcombe, began the east end of the present Church, on the site where a smaller one, dedicated to St. Pancras, had stood; and the edifice was finished by Ralph Boteler, Lord of Sudeley, in the fifteenth century. This, the present Parish Church, is dedicated in honour of St. Peter, being a symmetrical and excellently proportioned building, about 155 feet long, by 58 feet broad. At present the effect of the exterior is greatly marred by the loss of pinnacles and other important features, as well as by the substitution of a chancel roof of a totally different pitch to the original one, of which clear indications remain:—the framing of this modern roof being of deal, and barn-like in the extreme. Internally, moreover, the present fittings are a great eye-sore and inconvenience, there being not only the usual high pew-framing throughout, a west gallery blocking out from view the lofty tower arch with its exquisite groined ceiling beyond, but also a gallery at the *east* end of the Church, which is commonly known as the *ladies'* gallery.

In the works about to be commenced, a conscientious restoration of all architectural features will be aimed at; with a correct and convenient re-arrangement of the fittings. Fortunately, some of the ancient seat-framing remains, worked up in the existing pews; and this will serve as a general model for the rest.

A great peculiarity in the Church is that there is no chancel arch; the nave roof and clerestory having been carried on through to the extreme east end, with probably only a variation in the design of the dividing truss, which it is intended to preserve, and to mark by open tracery.



To accomplish so large an undertaking consistently must, with the most scrupulous care as to outlay, involve a considerable sum. Local efforts have been very generous, but are still inadequate for the purpose, even when supplemented by grants from the "Diocesan" and the "Incorporated" Societies. The Vicar, the Rev. R. N. Jackson, will gladly receive further contributions.

### The Temple of Diana at Ephesus.



N occasional correspondent of the *Times* sends the following letter, dated 27th January, 1872:—

Most people have heard of those famous Seven Sleepers of Ephesus who, taking refuge from the persecutions of Diocletian at the close of the third century, fell asleep there, and woke up two centuries afterwards to find a new world and a Christian empire. Scarcely less romantic have been the fortunes of the famous Temple of Diana of Ephesus, one of the seven wonders of the ancient world. Destroyed by an earthquake, and plundered by the Goths in the third century of the Christian era, it served as a quarry for the architects of the Byzantine city built at Ephesus, probably in the time of Justinian, till, the appetite for plunder being exhausted, the remnant of its ruins was allowed to silt up silently under the slow but sure action of alluvial deposit. Thus the very site of the world-famous temple was obliterated till British enterprise, piercing through 22 feet of alluvial deposit, came suddenly on the marble pavement, still strewn with broken columns, capitals, and fragments of sculpture. This discovery, one of the happiest efforts of archæology in our time, is due to the persevering energy and sagacity of Mr. Wood, who, having searched for the site of the temple since 1863, first at his own expense, and subsequently with funds supplied by the trustees of the British Museum, has been rewarded, after long years of toil, by the discovery of the site, which was finally ascertained about this time last year. During the last twelvemonth a large area of the temple has been cleared to the pavement, and various architectural marbles have been found, more or less mutilated, lying as they had been left by the

barbarous despoilers in Byzantine times. The diameter of these columns of the temple being six feet, the scale of the architecture is, of course, colossal, exceeding, it is believed, in proportions the celebrated Temple of Jupiter Olympius at Athens, the temple at Branchidæ, and all other extant examples of Greek architecture.

The great weight of the marbles discovered rendered it necessary for Mr. Wood to apply for naval aid, which was supplied by the British Government with that alacrity which has distinguished the Admiralty in the history of our recent archæological expeditions, and which can alone insure the complete success of such arduous enterprises. Her Majesty's ship "Caledonia," a grand old ironclad three-decker, was at once sent to Mr. Wood's assistance, and has been engaged since the beginning of this month at Ephesus and Smyrna in hauling, packing, and shipping the marbles of the temple selected by Mr. Wood for the British Museum. I have been favoured with a sight of these huge masses before they were packed. The largest, weighing upwards of eleven tons, is part of a drum of one of the *cælatæ columnæ* mentioned by Pliny—i.e. columns with figures sculptured on them, of which the temple had thirty-six. Of this bold, striking innovation in Greek architecture there exists, it is believed, no other example except at Ephesus. The relief on this drum appears to represent an assemblage of deities, of whom the only one who can be positively identified is Mercury, the rest being draped female figures. On a stone from a pilaster, corresponding in dimensions to the sculptured drum, is a relief representing Hercules struggling with a draped female figure, and on another fragment of a drum are the lower halves of some seated and standing female figures. This sculpture is very bold and effective as decoration, but wants the ineffable charm and freshness of the frieze of the Parthenon, while in masterly vigour of execution and dramatic force it falls far short of the frieze of the Mausoleum. It is careless and inexact in execution, and has the characteristics which we might expect to find in the Greek sculpture of the Macedonian period, when work was executed rapidly to gratify the vanity of kings, and when an Oriental love for mere mass rather than beauty of design had begun to affect both sculpture

and architecture. Allowing for this first disappointment, I own that I gazed with a peculiar interest on these relics of those famous columns on which St. Paul must have gazed when he preached against them, but which local fanaticism, aided by local vested interests, preserved in all their splendour for three centuries after his coming.

The architecture of the Temple of Diana is Ionic. Mr. Wood has very properly selected such fragments as will show what the base, the capital, and the order generally were like. Once housed in the British Museum, they will furnish materials out of which, not, perhaps, a complete restoration of the temple, but a new chapter in the history of Greek architecture can be constructed, just as out of the fossil bones of the *Megatherium* an Owen reconstructs lost types in the animal kingdom.

The stones were very heavy, the mud of Ephesus tenacious, and the weather variable; but the "Caledonia's" blue-jackets have done their work with an alacrity and good humour characteristic of blue-jackets in these expeditions, and by the end of the week the ship will leave this port with her precious cargo, bound for Malta.

### Exploration of the Tiber.



NE of the first reflections that occurred to many persons familiar with Italy, on hearing of the fall of the temporal power of the Pope as the master of Rome, was, "Now, at length, the Tiber will be explored!" It is not for the first time that the work has been attempted. The conviction is strong among Italians that treasures of art, of fabulous amount, have been cast into the turbid river on each successive capture or sack of Rome. Without counting the occasions on which extreme terror was caused in the city by the ravages of the Huns, under Attila, and by the final overthrow of the empire by Odoacer and the Heruli, the capture by Victor Emanuel in 1870—the 2624th year of the city—was the ninth instance of a successful siege of the capital of Europe. Of these the first (under Brennus, in the 365th year of the city), and the three preceding the Italian conquest, were all effected by the same

nation, the warlike and restless inhabitants of Gaul. Of neither of these sieges, unless it be of that by the Constable Albert de Bourbon, in A.D. 1547, which, indeed, was rather a Spanish than a French feat of arms, can we expect to find any memorial preserved beneath the waters of the Tiber. But on the more fatal occasions of the sack of Rome by Alaric, by Genseric, and by Totila, and possibly on that of the capture by the Greeks under Belisarius, the firm opinion of the Romans is, that despair sought to rob the barbarians of their prey by casting the treasures of the city into the Tiber.

The existence of so long established and firmly held a tradition is ample justification for an attempt being made to solve the question. It will not be necessary to incur a very large outlay in the first instance, as a comparatively partial exploration will be enough to prove whether it is worth while to continue the operations on an exhaustive scale. We regard the problem as one of immense interest, although not one of which it is at all easy to anticipate the solution. The present era is distinguished by discoveries in human history, no less than in science. The ancient world is being interrogated, and has only commenced to speak in an intelligible language in reply. In Egypt, in Assyria, and in Palestine, a very large amount of positive information as to the history, art, and warlike and social habits of nations now swept from the earth, has been freely forthcoming. In Italy, it must, however, be remembered, the work of exploration is not new. The respect of the Italian peasant for the slightest memorial of *Antichità* can hardly be realized by persons so heedless of their own pre-historic monuments as are the majority of Englishmen. The pride of the Roman in his name and ancestry is enhanced by the high price always commanded by any relics worthy of note. Italy has been thrashed over in the search for coins, gems, statuettes, and terra-cotta lamps, and vases. But the riches of the soil in these relics seem almost inexhaustible. The Count of Syracuse, the brother of King Ferdinand of Naples, added much to our knowledge of Roman antiquity by his systematic exploration of tombs at Cumæ, and elsewhere. Apulia is very rich in remains, and has hitherto lain too remote from the influx of tourists to be by any means exhausted of its treasures. Terra-

cotta funereal sculpture, of wonderful vigour and beauty, has been within the last year or two acquired by the South Kensington Museum from this part of Italy. The Government exercises a right over all treasure-trove of this nature, and the general object of the law is, both to preserve all structural remains, and to prevent the removal from the country of any portable objects. Thus, in spite of the sloth and corruption of the administration, the *Museo Borbonico* at Naples has become enriched with some of the most exquisite remains of art that have any where escaped the ravages of time.

Apart from the architectural remains, which public and private taste alike respect throughout Italy, the recoverable relics of ancient art mainly consist of coins, gems, mosaics, terra-cotta lamps, vases, and statuettes, bronzes, and marbles. To these six classes of objects the operations at Pompeii have added the discovery of fresco paintings. In addition to this, specimens of food, tools, armour, requisites for the toilette, and personal ornaments of all kinds, have been found in the Campanian cities, and his Royal Highness the Count of Syracuse was in possession of a Roman lady's work-box, made in the first century of the Christian era. Frescoes and mosaics have been chiefly discovered at Pompeii, as the gradual induration of the volcanic ash which buried this city has not proved destructive to ornamentation on walls or floors. On the other hand, bronzes have been, for the most part, much corroded by long contact with the sulphureous tufa. The most perfect and uninjured bronzes have been found at Herculaneum, where the hot lava, pouring round the metal it encountered in its course, has enclosed it in a matrix impenetrable to atmospheric influences, and preserved it in all the freshness of its early state.

With regard to the surmised treasures of the Tiber, two questions occur. First, is it true that so much and so many of the art treasures of Rome have been thrown into the river? and then, if so, in what state of preservation may they be expected to exist? It is clear that a satisfactory solution can be given to these questions by the operations of the engineer alone.

We may, however, form some idea of what we should seek. Paintings, for instance, which are, from their rarity and other causes, the most interesting relics of antiquity, are here utterly



out of the question. The same may be said of mosaics, except in the case of such small objects as fibulæ, or perhaps plaques. Marble and bronze statues are hoped for. In addition to the difficulty that would be experienced, at times when people were principally concerned in saving their own lives, in removing massive and heavy objects of this kind from their stations—and that not for the purpose of actual preservation, but from a questionable kind of art enthusiasm, or even spite—the effect of the water of the Tiber, or the yellow mud which it rolls down, on either marble or bronze, during a period of more than a thousand years, is not to be despised. The waters of the Italian rivers are often charged with salts of volcanic origin, none more so than some that are sparkling to the eye and soft to the touch and taste. A period of fifty years has been enough to eat away a great portion of the iron work of vessels sunk in the Seine, leaving the remainder in the state of silver-like threads of great purity and beauty, but retaining little of the form of the object of which they composed a part. In the Seine, however, there is no trace of the sulphureous elements frequent in the Italian waters. Thus it will be only on the actual discovery of some uninjured work of ancient date, in marble or in bronze, that we shall be justified in looking with any confidence for more. The very first few days of a serious and well-ordered exploration will possess the utmost interest for all lovers of art.

For terra-cotta, again, it is pretty clear that we shall look almost in vain. Quite imperishable as this material would be, from chemical causes alone, its fragile texture, and the intrinsic value of the articles of which it supplies the material, are such as to lead us to expect nothing but fragments of earthenware from the bed of the Tiber. Of course more is possible, but it is not, in our opinion, probable.

It remains, therefore, that the treasures which may most reasonably be expected from the careful exploration of the Tiber will be coins and gems. Nor can it be considered as improbable that ornaments of the person or of the habitation, composed of the more precious metals, will repay the toil. On gold, silver, and the hard stones of the agate and corundum families, Father Tiber may try his teeth for a long time in vain. Objects of

small size would be very likely in the first instance to be thrown or dropped into the river, and in the second place, to have sunk alone into its bed, and buried themselves from further disturbance.

For objects of this nature, of high intrinsic and artistic value, and requiring care like that of the diamond-washer to detect, it is clear that only a well-ordered and systematic search will be suitable. The Italians have great experience in research. The *scavi* at Pompeii have assumed the form of a regular industry, under the direction of the State. Nor have the engineers of Italy been slow to learn all that has been effected in the profession in England and in France; and in the execution of the Mont Cenis Tunnel they have far outstripped their French partners. But they are less experienced in dealing with the water. Their tideless seas, and, with few exceptions, riverless coasts, have afforded them no opportunities for such operations as are familiar to ourselves. Their one great river, long the tyrant and devastator of its fertile basin, has been tamed, so far as is yet effected, by Englishmen; as to whose treatment in the matter the less that is said the better. The experience gained in the canalization of the Po will be of little avail as to the exploration of the Tiber. The conditions, in the latter case, are unique. It will be essential, in order to obtain any adequate support from this country, for something of our own large professional experience in tidal and submarine works, in river walling, and in sinking the foundations of river bridges, to be brought to bear upon the works attempted in the Tiber. On former occasions, when great interest was excited in this country on the subject, when money was forthcoming for the search, and when only the steady and stolid opposition of the Papal Government prevented the solution of this secular problem from being attained, it was taken as a matter of course that the works would be directed by English skill and energy. Italy has made enormous strides since that time in her mechanical excellence; but no men will be justified, in a matter of such European interest, in failing to avail themselves of the experience gained in the raising of the *Royal George*, in the bridging of the Tamar, the Medway, and the Thames, and in the recovery of Roman relics from the mud of the river Fleet.

In fact, it must not be doubted that for the exploration of the bed of the Tiber to be attempted with any satisfactory result, it must be confronted as a serious operation of the civil engineer. No peddling, no amateur work, no trusting to the chapter of accidents, can lead to success. The work must be undertaken under competent authority. Either the Italian Government must itself take it in hand, as in the case of the excavations of Pompeii, or it must give to the company or association undertaking the enterprise a definite and exclusive right, for a fixed period, to deal with an agreed portion of the bed of the Tiber. The proprietorship of objects recovered must be distinctly ceded to the company, any Government reservations or claims being renounced, or reduced to well-defined limits. Preliminaries being thus properly arranged, the next step will be to make such a thorough investigation of a measured area of the bed of the river, as may afford some basis for future calculations. This may be done by means which are perfectly familiar to English engineers, at small and definable cost, and with an exhaustive result. In case of failure, a second, and even a third exploration of spots selected in different parts of the channel would be proper. If the result confirm the sanguine expectations of the explorers, there will be no difficulty in raising the capital necessary for a proper inauguration of the enterprise upon a sound practical basis. If then such searches as we suggest should prove unavailing, as we fear they might, we should recommend the abandonment of the design.

Should the preliminary investigations have the result of proving that Art relics of value are actually embedded in the mud of the Tiber, and that the chemical effect of the water has not proved so corrosive as to reduce bronze and marble to shapeless deformity, we shall have before us a very notable and important enterprise. If a long-lost chapter, or series of chapters, in the history of Rome may be thus regained, neither cost, nor toil, nor patience, must be spared in adding so precious an illustration to human knowledge. Above all, it will then become necessary that impatience and slovenly work should be avoided, and that the Tiber, if put to the question, shall be made to yield up the entire truth. It is obvious that this can only be done by an operation of the most complete kind. The

sanitary state of Rome will be materially affected by the proper regulation of the Tiber; and questions of sewerage, drainage, and protection against the ravages of flood, will all demand proper forethought and skilled settlement. Any attempt to save expense in the first instance, or to dribble away time and money in successive potterings with sections of the Tiber, will involve failure. The objects which we conceive to be most likely to repay the toil of the explorers, are precisely those which nothing but a thorough and leisurely exploration can reveal. Working against time in the bed of a river subject to floods, and with the scene of operations only partially bared, or imperfectly protected, would yield but scanty result in the shape of gems, coins, or small articles of personal ornament. The extraction, uninjured, of large objects of sculpture or of architectural character, if met with, would be equally out of the question, unless the engineer of the undertaking has his work clear and open before him. A diversion, or series of diversions, of the stream will be a necessary feature of the case. It is unnecessary for us to come uncalled for into council, or to point out, unasked, the proper methods, either of making at once the cheapest and the most thorough preliminary search, or of uniting the various objects of sanitary improvement, and of provision for the discharge of flood-water. It is, indeed, possible that the Romans may choose to deal with their historic river after their own fashion. In such a case we shall have nothing to do but to look on with interest, both at the engineering and at the archæological results. But in cases of this kind it is the usual custom of our continental friends to come to this country for money. Lovers of Art in England have already been appealed to, to support the great enterprise of the exploration of the Tiber. It is to them that we speak, with all the earnestness which acquaintance with Italian life, and longer acquaintance with subaqueous and fluvial operations, render natural, and, we hope, pardonable. It is quite possible for a considerable sum of money to be spent, not only uselessly but mischievously. For if the attempt be now made in any but the proper manner, the result will be the final abandonment of all the buried stores of Tiber, be they more or less. Let no Englishman, then, further the scheme in any way, unless he be

assured as to the conditions under which it is to be carried out.

In a word, if in searching the bed of the Tiber we are told once more, *Italia farà da se*, we have nothing to do, in this country, but look on with interest. If Italy comes to London for aid, that aid ought to be afforded only on the clear and distinct conditions to which we have referred. A definite Government concession, in which at least one English name is inserted, must be a *sine quâ non*. Then, a plan of operations must be laid down by an English engineer, and faithfully carried out under his direction. In this case we shall be able, first to know what we are about, and then, if we decide to go on, to do so to certain good results. Rome will, in such case, be certain to benefit by the permanent effect of the river works carried out; and it may possibly be the case that the museums of Europe will receive such additions to their stores as shall prove worthy companions to the Elgin and Phigaleian marbles in the British Museum, to the busts and statues of the Vatican, and to the exquisite *camei* and unrivalled bronzes of the Museo Borbonico at Naples.—*Builder*.

### Round Churches.

**I**N a recent work on the Round Temples and Churches of England, the Author, Mr. Charles Lucas, has incidentally given some notices of examples in France, Spain, and Portugal, of churches dedicated to the Holy Sepulchre, which will interest many of our readers, in connexion with our quartette of Round Churches at London, Cambridge, Northampton, and Maplestead.

The church of the Saint-Sépulchre de Chauvigny (Poitou); the churches of the Holy Sepulchre at Cambray, Abbeville, Mondidier, and St. Omer, in the north of France; those at Caen, Rouen, and Annecy; the Holy Sepulchre of the Church of St. John at Joigny; and the chapel of the Holy Cross of Jerusalem at Champigny. And he catalogues, with brief remarks, the church of La Vera Cruz, in Spain, which was built by the Templars upon the model of that at Jerusalem, and in



honour of it; the great octagon chapel of the convent of Christ at Thomar, Portugal, founded, it is believed, by the first grand-master of the Portuguese Templars; the Round church of the Holy Sepulchre at Brindisi, quoted as resembling that at Cambridge; the church of San-Sepolcro at Bologna, which is also of a round form; and the cathedral of Aix-la-Chapelle, founded by Charlemagne. M. Lucas concludes with a more precise account of the church of the Holy Sepulchre in Paris, built in connexion with a hospital to receive pilgrims passing through that city on their way to or from the Holy Land, in the fourteenth century.

To this Mr. Brewer, in a note to the *Builder*, adds the following list of the most remarkable Round or Polygonal Churches in Germany:—Aix-la-Chapelle (octagon); Fulda; Wurzburg Castle Church; two small round churches at Prague (very early); church in the Wischerad at Prague; “Carleshofer” Church, Prague (octagon, fourteenth century); Oberwittigshausen (octagon); Grunfeldshausen, nave and choir both octagon (thirteenth century, Romanesque); Weilburg; St. Gereon, Cologne (twelve-sided); Kobern (hexagon); and Standorf.

### Parish Registers.



THE recent endeavour to obtain, by a clause in the new Ecclesiastical Courts and Discipline Bill, the transfer of all the ancient Parish Registers of the country to a central office in London is, happily, for the present defeated. It would be a thousand pities to remove these interesting local records from the localities to which they belong; but we hope the clergy will take to heart the warning thus given. The only reason why any one should seriously wish to remove the ancient registers from their custody is that in so many cases that custody has been insecure. Hardly any antiquary who has been in the habit of looking into parish registers but has his laughable or pitiable stories of the way they have been treated. How, in one case, they were found utterly decayed at the bottom of an old chest; in another, a wheelbarrow full had been burnt as rubbish by

the churchwardens a few years before; in a third, the rector's son had used the parchment for gun-wadding, and so forth. Let the clergy show that they appreciate their value, and are safe custodians of them, and no one will then wish to bury the registers of a country parish, so full of interest to all the people there, in the vaults of a London office, where they would be safe enough, but almost useless.

The clergy could not better show (and perhaps enhance) their appreciation of these documents than by going carefully through them, and extracting all the entries of special interest, with notes on family names and genealogies and the like, and sending these notes and extracts to the Archæological Society of their County for publication.

## Correspondence.

### ON COMPETITIONS.

*To the Editor of the CHURCH-BUILDER.*

MR. EDITOR,—A year ago you made some remarks on Competitions, which were reproduced in one or more of the professional papers, and which gave great satisfaction to myself, and, I have no doubt, to many others like me who are striving to get into practice, and look to competitions as one means of doing so. Clergymen and Church Building Committees have a great deal to do with competitions, and with the way in which they are conducted; and it was a great satisfaction to find the organ of the Incorporated Church Building Society, which addresses itself, with a certain authority, to those influential classes, speaking out so plainly and—if you will allow me to say so—so sensibly on the subject.

Will you allow me to call your attention, and that of your readers, again to the matter; especially to point out the immorality which is often encouraged—I had almost said necessitated—by the present system. For example: I have just been engaged in a competition. The conditions were, to build a church of stone, to hold 600 people, for 3000*l.*, including furniture, ventilation, warming, lighting, and, in short, every thing complete. It is plain at a glance, to any one who knows any thing of the matter, that the price fixed is very small. There are three ways of setting to work to produce such a church for such a sum. 1st. To skimp the church:—to satisfy the letter of the condition that it should hold 600 by giving a certain measurement of floor, but to reckon every available inch in the admeasurement and give a considerable proportion of children's seats among the 600; to curtail the chancel; to leave out organ-chamber and

porch; and keep down the height of the whole building; and so to produce an elevation on paper, with traceries and carvings, and all the rest of the things which will attract the unprofessional eye, and constitute a "pretty" design.

The 2nd method is boldly to design a handsome church of proper size for 600 people, which will really cost 4000*l.* or 5000*l.* by the time it is finished, but which, on that account, is so superior to any design which honestly limits itself to the 3000*l.*, that the Committee will fall in love with it, and set its heart upon having it somehow.

The 3rd method is to endeavour honestly to fulfil the conditions of the problem in the best way possible, by giving ample space, dignified proportions, honest workmanship; but to adopt a simple style, to show ingenuity in the economy of construction, to sacrifice all added ornament; and to trust to artistic proportion and breadth of treatment for effect.

Which mode of dealing with the matter is most likely to succeed? If the Clergyman or the Building Committee decide, the latter mode has little chance. They, speaking generally, will not even see what its merits are; it will simply be to them a very plain building, from which they will turn at once to examine the more attractive designs. If they are cautious men, they will ascertain that the second design cannot be executed for the money; and will fall back on the first, and adopt the worst design of the three. If they are an average Committee, they will take the second design, which undoubtedly will give them the handsomest church: they will be conscious that it will cost something more than the sum stated—but "you know the cost always does exceed the estimate; and we need not contract for the whole church at once, we can make ourselves safe by contracting for part of it first; and when people see what a handsome church we are giving them, the rest of the money will come in readily enough."

Your article on the subject, Mr. Editor, suggested that Committees should call in an architect of eminence to see that the conditions of the competition have been really fulfilled, and to guide their judgment to the most meritorious design. Alas! Sir, we are not always safe in the hands of the eminent architect. My notion of his duty is to eliminate first all designs which violate the conditions; and then to select the best of those which have fulfilled them. But there are instances in which he has thought it his duty simply to secure for his clients the best possible church. And he has pointed out the second design as the best, and advised that it should be adopted, even if it does cost a couple of thousand pounds extra; "it is to last 500 years—do it well while you are about it:" "don't spoil the ship for a pennyworth of tar."

I proposed to point out the immorality which is often encouraged, if not necessitated, by the present mode of competition. I think your readers will allow that I have done so. I grant that the case is not without difficulty. Committees often do not know enough of the subject to know exactly what it is they really do want, and what will really be the cost of what they want. And when the designs submitted, and the eminent architect's advice, have made them wiser, it does seem stupid to put

up with an inferior church out of a pedantic adherence to their unwise terms of competition. The remedy I suggest is to consult their eminent architect before they put out the conditions of competition, and then to begin their examination of the designs by rigidly excluding all which do not fulfil the conditions. If in any very exceptional case they fall in love with a design which does not fulfil them, at least they ought to give the other competitors a chance of competing over again under the changed conditions. As it is, we young men, who want to get on honourably, are at a great disadvantage; and you patrons, who invite us to competitions, and do not adhere to the conditions, are demoralizing the profession.

I am, Mr. Editor,

Your obedient servant,

A YOUNG ARCHITECT.

*To the Editor of the CHURCH BUILDER.*

MR. EDITOR,—There are two appendages to our ancient churchyards which I do not remember ever to have seen noticed any where, but which are interesting, if not in themselves, yet in their associations. I mean the stable which often yet exists in the corner of the churchyard, and the horse block at the churchyard gate. They both carry us back to old-fashioned times. When there was, happily, no public house of entertainment in the village the stable was convenient, if not necessary, for the squire and farmers to put up their horses in during divine service; and the horse block was needed not for squire and farmers, who could mount their horses well enough without such help, but for their dames to mount the pillions behind their husbands, after the common fashion of the time. Can any of your readers tell me of any such stables which are of any considerable antiquity, and of any such blocks which have any indication of date about them?

E.

## Reviews.

*The Mouldings of the Six Periods of British Architecture, from the Conquest to the Reformation.* By EDMUND SHARPE, M.A., F.R.I.B.A.  
No. I. Sixty Plates. London: E. & F. N. Spon, Charing Cross, 1871.

This is the first part of a work which is to be published in several numbers, each containing sixty plates. This number contains a chronological series of pier-arch mouldings, chiefly taken from our cathedrals and large abbeys, no doubt because they may be fairly supposed to give us the work of the best architects of their day; at the present day, however, the architect seldom has the opportunity of using such elaborate and beautiful mouldings, and would be glad also of the simpler, but still beautiful examples, which

might be collected from our town and village churches. When the work is finished it will be a valuable one, especially to architectural students, from the fact that the mouldings, which are often delicate and beautiful in themselves, are drawn to such a scale ( $\frac{1}{2}$  or  $\frac{1}{3}$  of the original) as to give their contours with considerable accuracy. In order to give them on this scale, it has been necessary to draw them on the plates in portions, according to the blocks of stone in which they are cut; but this method has the accompanying disadvantage, that it is impossible to tell, without tracing or drawing them in consecutive order, what the contour of the whole *group* of mouldings is. We beg to suggest that it would render the book much more complete, if in future numbers the whole group was drawn to a small scale, and placed in some convenient part of the plate, as a key to the larger drawings. It is to be wished that the cost of this most useful book could be such as not to put it out of the reach of very many students.

## Grants

*In aid of Church Building, &c., made by the "Incorporated Society for Promoting the Enlargement, Building, and Repairing of Churches and Chapels."*

At Meetings held at the Society's House, 7, Whitehall, on January 15th, February 19th, and March 18th, 1872, Grants of Money amounting to £1795 were made in aid of the following objects:—

*Building new Churches* at Bow, St. Mark, Middlesex; Bromsgrove, St. Mark, Worcester; and Knutton Heath, Parish of Wolstanton, Staffordshire.

*Rebuilding the Churches* at Capel-y-Coelbren, Parish of Ystradgynlais, Swansea; Farlington, Havant; and Hartford, Great Budworth, Cheshire.

*Enlarging or otherwise increasing the accommodation in the Churches* at Alkham, Dover; Ashby West, Horncastle; Bicknoller, Taunton; Bredgar, Sittingbourne; Botus Fleming, near Hatt, Cornwall; Colchester, St. Mary-at-the-Wall; Desborough, Market Harborough; Downe, Beckenham; Dunmow Great; Dunmow Little, Essex; Eastchurch, Sheerness; Elstead, Godalming; Folkstone Parish Church; Gough Square, Holy Trinity, London; Hackney West, St. Mark; Heighington, Darlington; High Toynton, Horncastle; Ivinghoe, Tring; Liverpool, St. James the Less; Madley, Hereford; Newton Valence, Alton, Hants; Shalford, Braintree; Sibdon, Craven Arms, Salop; Sittingbourne, Holy Trinity; Snave, Ashford, Kent; Tangle, Andover; Tarrington, Ledbury; Thanet, St. Peter, Broadstairs; Ulting, Maldon, Essex; Willesden, Middlesex; Winchcombe, Gloucester; and Withington, Cheltenham.

Additional Grants were voted towards restoring the Churches at Stoke Fleming, Dartmouth; and Syston, Market Harborough.

Grants were also made from the School-church and Mission-house Fund towards building School-churches at Aberbeeg, Llanhilleth, Monmouth;



Bermondsey, St. James; Bridgnorth, St. Leonard's; and Cwm-ysgwydd, Gelligaer, Glamorgan.

The Society also accepted the Trust of sums of Money as Repair Funds for Churches at Douglas, St. Thomas, Isle of Man; and Penn, St. Philip, Wolverhampton.

The Meeting held on the 18th of March was the last in the Society's financial year; and grants amounting to £7630 have been made in it towards the erection of thirty-two new Churches (twenty-four of which are entirely free and unappropriated); the rebuilding of seventeen, and the enlarging or otherwise increasing the accommodation in eighty-four existing Churches. The cost of carrying out the above works will call forth from the Promoters the sum of £305,764. The Committee have also granted the sum of £395 towards building thirty-two School-churches and Mission-houses; but in every case there has been much regret felt at the smallness of the sum voted through the inadequacy of the Funds placed at their disposal.

*Quarterly List of SERMONS preached, and MEETINGS held, in aid of the Incorporated Church Building Society.*

\*.\* The letter *O* denotes Offertory; *S*, Sermon; *M*, Meeting; *A*, Association.

**Canterbury.**

Dec. 13	Rolvenden, St. Mary's,				
	* Alms Box .....	<i>O</i>	£0	6	3
Jan. 18	Chislehurst .....	<i>A</i>	0	15	0
Feb. 21	Canterbury Diocesan ...	<i>A</i>	11	7	10

**York.**

Dec. 23	Killington .....	<i>S</i>	2	12	0
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**London.**

Jan. 13	Ealing .....	<i>A</i>	6	12	2
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**Durham.**

Dec. 7	Whitworth .....	<i>O</i>	1	5	0
Jan. 16	Bishop Auckland .....	<i>O</i>	2	0	0
Feb. 2	Ancroft .....	<i>O</i>	2	3	0
	Doddington .....	<i>O</i>	1	7	5
	Spittal .....	<i>O</i>	0	10	6
	13 Haughton-le-Skerne ...	<i>A</i>	2	2	0

**Winchester.**

Dec. 29	Southampton, St. Denys				
		<i>O</i>	2	6	10

**Bangor.**

(No remittance.)

**Bath and Wells.**

Jan. 12	Shepton Mallet .....	<i>S</i>	7	11	3
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**Carlisle.**

Dec. 29	Rusland .....	<i>O</i>	£1	15	8
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**Chester.**

Jan. 2	Astbury .....	<i>S</i>	2	0	6
29	Chadkirk .....	<i>O</i>	5	0	0

**Chichester.**

Dec. 27	Cocking .....	<i>S</i>	1	18	5
Jan. 3	Midhurst .....	<i>O</i>	4	2	3

**Ely.**

Jan. 1	Milton Ernest .....	<i>A</i>	1	12	8
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**Exeter.**

Dec. 1	Malborough, All Saints	<i>S</i>	3	18	0
	West Alvington .....	<i>S</i>	1	0	0
	South Huish .....	<i>S</i>	0	14	6
	2 Honiton .....	<i>A</i>	5	10	6
	30 Eglosayle .....	<i>A</i>	0	15	6
Jan. 2	Babbacombe .....	<i>O</i>	10	11	0

**Gloucester and Bristol.**

Dec. 28	Gloucester, St. Mark's	<i>S</i>	1	17	3
Jan. 15	Littleton Drew .....	<i>S</i>	0	10	0
	17 Kington, St. Michael ...	<i>O</i>	1	2	9

**Hereford.**

Jan. 5	Bridgnorth, St. Leonard's				
		<i>O</i>	6	11	8
	13 Leighton .....	<i>A</i>	2	12	0

## Lichfield.

Dec. 6	Cheddleton.....	S	£3	0	0
7	Smethwick, St. Mat- thew's .....	S	2	12	11
19	Sambrook .....	S	2	0	0
Jan. 1	Adderley.....	O	2	10	0
4	Leaton .....	S	5	10	0
Feb. 12	Great Ness .....	O	2	2	6
20	Longdon .....	S	5	5	0

## Lincoln.

Dec. 5	East Barkwith .....	S	1	1	0
	Navenby .....	S	1	6	10
7	West Barkwith .....	S	1	5	0
8	East Stockwith .....	O	1	0	0
12	Wainfleet, St. Mary's .....	S	2	2	4
	Little Ponton .....	S	2	11	0
14	Orby.....	S	1	3	8
	Littleborough.....	S	0	11	6
15	Grayingham .....	O	1	0	0
16	Alkborough .....	O	0	10	0
18	Hougham .....	S	2	11	0
	Marston .....	S	2	11	6
	Wellow.....	S	0	10	6
20	Gate Burton .....	S	1	11	3
	Knaith.....	S	0	5	9
	Bole .....	O	1	0	0
21	Snelland .....	S	1	5	0
	Buslingthorpe .....	S	0	10	0
22	Mundford .....	S	1	2	0
	Kirkby-on-Bain.....	S	1	12	2
27	Epperstone.....	S	2	17	9
	Finningley .....	S	1	16	0
	Sotby .....	S	1	0	0
	Caenby.....	S	0	12	10
28	West Keal .....	S	1	12	9
	Hawskworth .....	O	2	2	0
	Moulton .....	S	0	15	0
29	South Leverton .....	O	0	18	8
30	Holbeach Parish Church	S	6	10	0
	Grasby .....	S	0	11	6
Jan. 2	Gainsborough Parish Church .....	S	7	4	6
	Tattershall .....	S	1	8	6
5	Asterby .....	S	0	6	8½
	Calkwell .....	S	0	5	4½
8	Cauntton .....	O	5	0	2
11	Aylesby .....	S	0	14	6
15	Wragby .....	S	2	2	0

## Llandaff.

Dec. 7	Wick .....	O	3	0	0
30	Mynyddislwyn .....	O	0	14	0
Feb. 19	Llanthithyd .....	O	0	10	0

## Manchester.

Jan. 10	Leigh Parish Church ...	O	2	10	0
30	Shaw .....	O	4	14	0

## Norwich.

Dec. 1	Hapton .....	S	1	7	4
28	Ipswich, St. Mary-le- Tower .....	O	13	8	2
Jan. 1	Stibbard .....	O	1	0	0
4	Baconsthorpe.....	O	2	4	6
22	Walpole .....	O	2	0	0
24	Boyton .....	S	1	18	11
Feb. 20	Colkirk .....	O	1	0	0
24	Lakenham .....	O	5	0	4

## Oxford.

Dec. 18	Oxford .....	A	£25	15	0
Jan. 3	Henley-on Thames ...	A	3	2	0
5	North Leigh .....	O	2	5	0
8	Windsor & Eton Church Union .....		19	13	6
16	Deddington .....	S	0	17	4
22	Penny Stratford.....	O	1	0	0
Feb. 5	Knowl Hill .....	S	3	15	0
8	Oxford .....	A	5	3	9
26	Wing .....	S	1	16	4

## Peterborough.

Dec. 5	Finedon .....	S	3	2	0
9	Sewstern .....	S	1	9	7
Jan. 9	Heildon.....	O	4	4	0
Feb. 16	Little Houghton.....	S	5	6	9
22	Staverton .....	S	2	6	2

## Ripon.

Dec. 22	Oakworth.....	S	3	2	0
27	Horsforth.....	S	2	6	0
Jan. 11	Adel .....	O	0	11	0
16	Flockton .....	O	2	0	0

## Rochester.

Dec. 7	Cheshunt.....	S	7	0	4
19	Charley Wood.....	O	3	10	0
27	Gravesend .....	A	10	0	0
28	Ardeley.....	S	0	7	6
29	St. Ippolyts .....	S	2	15	11
	Great Wymondley.....	S	1	10	9
Jan. 3	Tring .....	A	1	1	0
	Ditto .....	A	0	18	0
5	Abbots Langley.....	S	9	18	8
16	Colney, St. Peter .....	S	4	2	0
22	Brentwood .....	A	2	2	0
23	Swanscombe .....	S	1	0	0
31	Elmdon .....	A	2	0	0

## Salisbury.

Dec. 29	Little Bedwyn.....	S	1	0	0
Jan. 25	Salisbury Diocesan ...	A	89	5	7
Feb. 6	Hilperton & Whaddon	S	2	6	8

## St. Asaph.

Jan. 3	Hawarden .....	A	19	12	0
4	Cefn, St. Mary's.....	O	1	7	2
Feb. 15	Hawarden Ch. Union	A	6	0	0

## St. David's.

Dec. 2	Brecon .....	S	5	15	11
28	Hay .....	A	1	1	0
Feb. 6	Hay .....	O	3	8	0

## Worcester.

Dec. 7	Stoke .....	S	2	2	0
8	Birmingham, St. Law- rence .....	S	1	2	6
13	Bromsgrove Grammar School .....	O	2	0	0
Jan. 1	Hallow .....	A	2	1	0
	Littleton, N., M., & S.	O	0	18	0
3	Yardley Wood .....	O	3	18	6
9	Hagley.....	A	9	1	0

## Sodor and Man.

(No remittance.)


# The Church-Builder.

No. XLIII.

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## Fifty-fourth Annual Report of the Incorporated Church Building Society.

1ST APRIL, 1871, TO 31ST MARCH, 1872.

HE Annual Court of the Church Building Society was held at the Society's House, 7, Whitehall, S.W., on Monday, 9th June, under the presidency of the Bishop of London. There were likewise present the Earl of Powis, the Bishops of Ely and Llandaff, the Archdeacons of Maidstone and Westminster, and other clergymen and gentlemen. Prayers having been said by the Rev. George Ainslie, M.A., the Secretary, the Bishop of London observed on the unostentatious but eminently useful character of the Society's operations. Grants could only be given in proportion to the sums received, and he thought that, considering applications poured in from every quarter of the kingdom, a great deal had been effected by the Society's resources. But the good effected by the Society was not to be estimated according to the number of grants given. He had a good opportunity of judging of the usefulness of the Society before he came to the diocese of London, and he was fully alive to the importance of its operations. He believed that the benefits which the Society conferred were felt more in rural districts than in towns where there was a large population. As a proof of this he might mention that the com-

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paratively small diocese of Lincoln received more from the Society's funds than the diocese of London. It was evident that a place like London must have other resources to depend upon. The grants to London were not large, but still they were useful and were well disposed of. Another way in which the Society had rendered good service was with regard to the architecture of churches. Of late years there had been a great improvement in the building of churches in the way of the style of architecture adopted, and in the way of providing better for the wants of the congregations. There was nothing new to be said of the work in which the Society was engaged. It was well known; and he thought that its beneficent results were thoroughly appreciated by all who were acquainted with its operations. He only wished that the funds of the Society were large enough to enable the Committee to see to the building of School-Chapels and Mission-Rooms as well as Churches. In a diocese like London such buildings were highly necessary; their want was felt more and more every day. The limitation of the subdivision of parishes in London had been reached—perhaps it had been exceeded. But, notwithstanding that subdivision, the want of supplementary buildings was much felt in connexion with all these parishes. He did not know of any one West-end parish that did not want one or two School-Chapels or Mission-Rooms. He thought that a special fund would be necessary for this purpose.

The Fifty-fourth Annual Report was read, from which the following paragraphs are extracted.

“The Committee of the Incorporated Church Building Society have the pleasure to present, to its Members their Fifty-fourth Annual Report, acknowledging with much thankfulness that, owing to a recent improvement in the income, arising principally, as will be shown, from an increase in the amount of legacies, they have been enabled to enlarge the scale of grants from the commencement of the present session.

“From the new Census it appears, that the population amongst whom it labours has increased, in the ten years which expired on the 2nd of April, 1871, by more than two millions and a half—namely from 20,066,224 to 22,704,108; being a greater increase than in any former decade, and at the rate of

thirteen per hundred. It further appears that the greater ratio of increase in the towns, as compared with that of the country districts, has also been maintained; the urban population having grown more than twice as fast as that of the rural parishes (1·71 against ·71 per hundred). But this statement conveys by no means an adequate idea of the state of the case. The numbers in some town districts have more than doubled in the ten years. In one London district, the wants of which came before the Committee for relief last year, the population had increased from 7,000 to 20,000. In another, the population had grown from less than 3,200 to 8,300; and in a mining district in the diocese of Lichfield, the increase since 1853 was from 1,500 to 6,500, or more than four times the former amount. It will thus be seen at once how vain it is to anticipate that the demand on the Society for help in aid of New and Additional Churches will be henceforth less than formerly.

“The Society’s Income from every source during the twelve-month amounts to 17,728*l.* 18*s.* 1*d.* The Donations and Subscriptions in aid of the Special Fund for Mission-Houses or School-Churches have amounted to 585*l.* 13*s.* 6*d.*; and the grants made from this fund toward buildings, the great value of which is becoming daily more and more highly appreciated, have been 21. The grants themselves have been, to the great regret of the Committee, in all cases much smaller than was desirable.

“The Repair Funds held in trust by the Society continue to increase. The sum received for this purpose in the past year was 2,272*l.*, the total amount being now 58,577*l.*, as compared with 56,305*l.* in 1871.

“The applications for aid towards the erection of additional New Churches, for which grants have been voted during the year, have been precisely the same in number as those in 1871, viz. 32, although the number of these, and of other appeals for co-operation, would probably have been augmented, but for the great exertions lately made to establish additional schools throughout the country.

“The 133 grants for permanent Churches have supplemented local and other resources to the estimated amount of 295,639*l.*

“Of the above 32 cases of New Churches, the promoters have



found themselves able so to constitute 26, as to render them independent of all pew-rents; the effect being that out of 16,458 persons to be accommodated, 14,418 are to be seated freely.

“The applications, in answer to which grants were made in the year, came from every diocese in England and Wales, with the exception of Sodor and Man. They included the interesting church of Monkswearmouth, dating from A.D. 674, with accommodation for only 410 persons, in a population of 17,500; and two instances in which the churches to be repaired were in so dilapidated and dangerous a state as to be quite unfit for use; straw having been laid down in one of them as a substitute for the perished flooring to the seats.

“In one case of rebuilding, the Policy of Insurance had been accidentally allowed to expire, and the church, with the exception of the chancel, was destroyed by fire the very day on which it was to have been re-opened for divine service; and in reference to this event, the Committee must again insist, and feel they cannot too often do so, upon this matter of Fire Insurance for every church being rigidly attended to. The rate of premium is now only eighteenpence per cent., and therefore the precaution ought not in any case to be neglected.

“The Committee would quote the example of one Incumbent as worthy of imitation. He had applied for further aid towards the enlargement of a Mission-Chapel, which was voted to him. The Chapel had been built in 1862, when a grant was made to it of 50*l.*; of this sum 35*l.* has been returned at different times to the Society, and the Incumbent contemplates the ultimate repayment of the whole amount of the grants.

“The Committee are happy to state that the circulation of the Society’s quarterly periodical, ‘THE CHURCH BUILDER,’ has recently improved; but they would urge on the members to embrace every opportunity of promoting the circulation of the work.

“The best thanks of the Society are due to the Committee of Architects for their continued assistance in the examination of the plans sent in by applicants. The practical help thus rendered is indeed most valuable, not only in maintaining a check over unworthy architectural designs, but also in prevent-

ing, as constantly happens, the needless removal or destruction of much that is venerable and curious in ancient Churches.

“In conclusion, the Committee cannot but give expression once more to their conviction that the Society is eminently deserving of increased patronage and support. If the members of our Communion would be instrumental in handing down to posterity the inestimable blessing of a National Church, let them encourage the great work in which this Society is engaged, by assisting to enlarge its resources. As already suggested, a very little reflection must lead to the belief that great efforts are still needed, and will continue to be necessary, in order to make the provision of Church accommodation at all commensurate with the requirements of the growing population. And the Committee would earnestly invite the members of the Society to individual exertion, in order by every means in their power to enlist new friends under its banner, with a view to the augmentation of its income.

“There will truly be cause to fear the Divine displeasure if, in a season of advancing wealth and prosperity, the people of our land should say, with unbelieving Israel, ‘The time is not come, the time that the Lord’s house should be built;’ while we read of thousands still unprovided with a Christian sanctuary for the honour of God, and their own spiritual edification and comfort.”

The Bishop of Llandaff, in moving that the Report be accepted, expressed his thanks to the Society for the help given to his diocese, which was a very poor one, so that he was compelled often to apply to the Society. Whatever improvement was going on around him might be attributed to the impulse received from this Society. He then gave many illustrations of the work in his own diocese, quoting one parish where people were living twelve miles from their church, with hills and two valleys between.

Earl Powis, in seconding the resolution, remarked on the widely different characters of parishes. Some parishes had but eight acres and a fraction, while others, as they had heard, extended over vast districts. He thought that Mission-Rooms were very needful, and were very much in accordance with what was done in earlier ages.

The Bishop of Ely then moved a resolution in favour of increasing the Special Fund for the establishment of Temporary School-Churches and Mission-Houses. He remarked that the Society had not only aided in the building of many Churches, but it had stimulated parishes to build which had never applied for grants. The Society was at its *acmé* about thirty years ago, but he thought that it needed and deserved greater help at the present time. Through its aid, vast numbers of parishes which had formerly had but Mission-Rooms now possessed flourishing Churches.

The Rev. Arthur Cazenove, in seconding the resolution, expressed the opinion that it was better, in many cases, to build Mission-Houses than grand churches. What the poor liked was a Mission-Church where they could go untrammelled and enter freely. The public were not fully aware of the existence of a Special Fund for that purpose. Their purse last year was quite empty, and a gentleman came forward with 300*l.* and helped them, but now they were again without funds. The average cost of a Mission-Church was 3*l.* per sitting, and a very effective and useful one could be built for 1000*l.* He was convinced if the Church, by those means, tried to obtain the poor they would be eminently successful, and thus recover the ground formerly lost by them to the Nonconformists.

The third resolution, moved by Mr. J. F. France, and seconded by the Rev. J. R. Stock, re-appointed the officers, and thanked them for their past labours.

The fourth resolution was moved by Mr. Henry Hoare (the Treasurer), and seconded by the Hon. and Rev. A. Legge; in it the thanks of the meeting were presented to the Committee of Architects, the Diocesan and the district and parochial associations.

The Ven. the Archdeacon of Westminster moved the vote of thanks to the Chairman, which was seconded by Mr. Arthur Powell. The Bishop then gave the benediction, and the meeting separated.

## Mission-Chapels.



AT the recent Annual Meeting of the Incorporated Church Building Society the subject of Mission-Chapels received the special attention due to the importance which the subject possesses in the present state of Church progress. The Bishop of London made for his own diocese a declaration which might probably be extended to nearly all the other dioceses of England and Wales, viz. that the desirable limits of the subdivision of parishes had been almost attained, and perhaps, in some cases, overpassed; but that one or more School-Chapels or Mission-Rooms were needed in nearly every parish.

We subjoin examples of the recent applications which have been made to the Society for grants for the provision of these necessary adjuncts to our existing parochial machinery.

The first is the case of a vast London parish, with one large parish church, and needing several Missionary Churches, which may ultimately be worked up into separate ecclesiastical centres:—

“Dear Sir,—Is the Incorporated Church Building Society able to give any help towards the erection of iron Mission-Churches? If so, I have to make an application for aid towards one which I am hoping to provide for this parish. The population is the largest, I believe, in the country, 32,000 by the last census, but only one church, which holds 2000. The people are clerks, tanners, artisans, seafaring men, &c., with some very poor indeed. A landowner has given a site for a church in the remotest part of the parish, and the County Church Association has agreed to pay 200*l.* a year to a Mission Curate for the district, which will take off 6000 people from my charge. I want to place an iron church here as promptly as possible, which, when a permanent church is built, may be removed to another part of the parish till two or three districts are thus separated off.”

The Society had the satisfaction of making a grant of 25*l.* to aid the energetic applicant in carrying out his excellent plans.

The next is an instance of another class of cases where a chapel is needed for the accommodation of a hamlet at a distance from the parish church:—

“Dear Sir,—In an outlying hamlet of this parish there is a large and populous village, distant from the parish church about five miles. For about three years a service has been held there by the Home Missionary,

and occasionally by myself, in the long room of an inn. A few months since there was a plain, but commodious and substantial building for sale, which had been used latterly as a place of worship by the Primitive Methodists. It will hold about 220, and must have cost at least 160*l*. A few friends of the Church in this district have joined me in an effort to secure this building to the Church. The inhabitants are very poor, being composed of colliers and labourers. The services and Sunday School are very highly appreciated. I beg to apply to the Committee of the Incorporated Church Building Society for a grant out of their Mission-house and School-church Fund towards the purchase of the building I have named."

The third case is that of a normal parish, with a group of population in a suburb:—

"Dear Sir,—By this post I send plans for a proposed Mission-Church at ———. The parish contains near 6000 people. The district of ——— contains a population of 1543 sailors and smelters, without any church whatever. The site is given by the Ven. Archdeacon for building National Schools and Mission-Church, and has been legally conveyed to the Vicar and Churchwardens. The Diocesan Church Extension Society will give me 50*l*., which is, to some extent, a guarantee that a church is very much required."

It will be sufficient to give abstracts of several other applications.

(A.) The parish church is between four and five miles distant, over bleak mountains, from the spot where this Mission-Chapel is being erected, and where there are at least 1000 inhabitants gathered without any provision for divine worship.

(B.) This building is to be erected on an eligible site given by the Ecclesiastical Commissioners, in the midst of a population of 550 persons, who reside two miles from a church, having neither school nor place of worship of any kind.

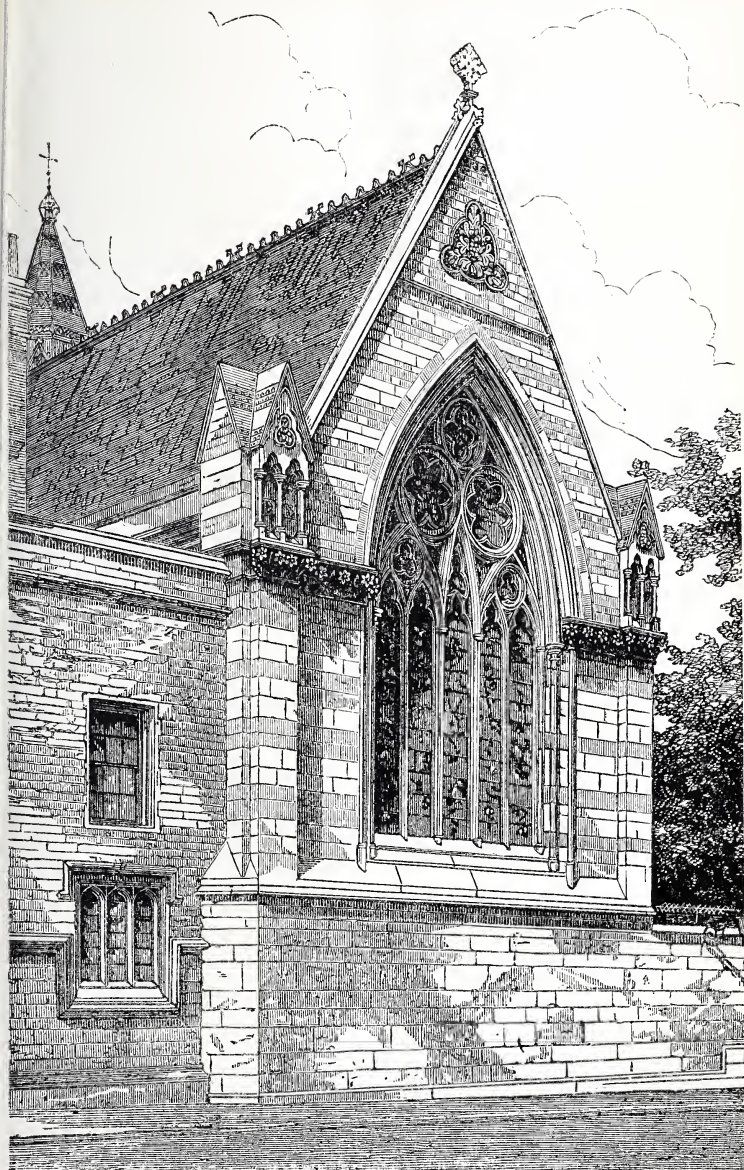
(C.) This application is for help to fit up a room to serve as a Mission-Chapel, in a building formerly a public-house. Other rooms in the house are used for Ragged Schools, &c.

### Chapel of Balliol College, Oxford.



HERE is much of the modern architectural work at Oxford which is open to unfavourable criticism, and Balliol College is not without its questionable features, but on the whole it is a fine design, and one of Mr. Butterfield's best works. For the accompanying engraving of the east end of the Chapel we are





Chapel of Balliol College, Oxford.



indebted to Mr. Charles L. Eastlake, and his publishers the Messrs. Longmans, and we shall limit ourselves to quoting Mr. Eastlake's careful criticism upon it in his valuable History of the Gothic Revival in England. "How much Mr. Butterfield values the aid of colour, even for the exterior of his buildings, may be noticed in the Chapel of Balliol College, Oxford, where the admixture of grey and purple tiles in the roof, and the introduction of bands of reddish stone in the main body of the walls, add singular grace to the design. The interior of this chapel is wonderfully effective, and rendered more so no doubt by the fact that some old stained glass of the former building has been re-inserted in windows on the north side. The design of the roof is simple to severity—plain rafters (with plaster between) being used over the body of the chapel, and the principals being only slightly decorated with colour at the east end. The voussoirs of the window arches are accentuated by the occasional use of a brownish stone, alternating, though by no means at regular intervals, with the white ashlar. The chancel is lined with alabaster scored over with incised lines so as to form diamond-shaped panels, at the intersection of which quatre-foils are sunk to the depth of an inch, giving them at a little distance the effect of black inlay. All this is of course foreign to English pointed work, and is the more remarkable, because in his mouldings and tracery Mr. Butterfield's design as a rule is thoroughly national. The wood fittings of the chapel are very peculiar, and, though by no means wanting in refinement, partake of that dry formal character which distinguishes some of the quasi-gothic carpentry of the last century."

### The Completion of St. Paul's Cathedral.



HIS important work must have, for good or evil, so very great an influence on the artistic future of our churches that every step in its progress is watched with anxious interest.

The course recently taken by a minority of the Committee, in appealing to the public against the selection by

the majority of Mr. Burges as the Consulting Architect for the work, is a very unusual one, and one very much to be regretted.

Mr. Burges seems to be not well-known to the general public, which is accounted for by the fact that no buildings of public note have been executed from his designs. But he is very well-known to his professional brethren and to the amateurs of architecture and art. His prize designs for the Lille cathedral competition and the Memorial Church at Constantinople, and other large and important works, sufficiently establish his power to conceive a great building as a whole; his recently published sketches of architectural examples are evidences of his mastery of the details of architectural design; yet it is especially for his learning and skill in all the artistic accessories of architecture that he has a reputation among those who know him.

The minority of the Committee have represented the question as between a Classical and a Mediæval architect. The Dean of St. Paul's has put the matter in a truer light, as being between the completion of St. Paul's as an "architectural monument" or as a Christian cathedral. Either architect would design the decorative works contemplated in a style which would harmonize with the architecture of the building. Mr. Burges has already decorated the interior of Worcester College Chapel, Oxford, which is a classical building, and his own taste has led him to do it in Cinquecento. There is not the slightest fear of his committing such a solecism in taste as it would be to decorate Wren's Cathedral in a Gothic style. If the decoration is to consist merely of encrusting walls and pilasters with coloured marbles, and filling panels with Cupids and wreaths to match those of the external decoration, and putting in painted glass designs like that which already occupies the east window, Mr. Burges has perhaps no special qualifications for the work—though probably he would do it as well as another; but if the whole scheme of decoration is to be carefully thought out, so that—as in all ancient decoration of great buildings—each detail shall have an appropriate meaning, and the whole shall form one great system of illustration of the idea and intention of the building, then Mr. Burges has special qualifications for the task above most other men. The wall paintings and mosaics and

stained glass windows of a great cathedral ought to give us rightly selected subjects from Scripture and Church history, rightly arranged, so as to give us a view of Christian facts and doctrines properly connected and subordinated; and all contributing to the main idea and intention of the building, which is that of the worship of God through Jesus Christ. The whole should be a grand Christian poem to be offered up as an act of worship. The decoration of the old churches was thus designed. We need for the decoration of St. Paul's one who has studied these grand old poems, who has poetic feeling enough to conceive one suited to modern modes of Christian thought and feeling, and artistic skill to cast it into a style of design which will harmonize with Wren's grand architectural frame-work. It is because Mr. Burges is known to be one of the most learned and skilful of our architects in the designing of architectural accessories that he has been selected by the Committee for this important position; and it is mere justice to Mr. Burges to say that those who know the profession believe him to be the man in it most capable of fulfilling the task.

### Sculptured Stone from Godmanchester.



THE accompanying wood-cuts are very accurate reproductions of large clear photographs taken from an interesting stone which was lately built into the wall of the School-room of Godmanchester, near Huntingdon. The stone is only 29 inches long by 10 inches broad and 8 inches thick. It appears to have been a portion of a small sculptured structure: it is sculptured on three sides, and therefore has stood clear on three sides like a pier, and the capitals of the attached shafts seem to indicate that it has supported two small arches. It might form a portion of a shrine or some such small highly decorated architectural design.

The design of the capitals, the style of the sculptured figures, and the form of the inscribed letters, concur in fixing the date of the work as somewhere in the 12th century. The subject of the sculpture on one side seems to be a mitred figure—Bishop or



Abbot—with his name inscribed over his head:—**THOMAS**; and over that the lower part of an angel. On the other side is a nimbed figure of Our Lord within a pointed vesica; above the vesica, the Alpha and Omega; the scrolls at the lower angles are merely ornamental; above, part of an angel holding a censer; beneath, an inscription which we read **WILL : CO(—)E : FEC : P : AIA : . . . S . . . .** which records that “Willelmus ——— fecit,” and asks for a prayer for his soul.



Sculptured Stone from Godmanchester.

Whence the stone originally came is not known; and all attempts to explain its inscriptions have hitherto failed. It is natural to suppose that it has not been transported from any very considerable distance, and that it came from some church or religious house in or near Huntingdon. In that case the mitred **THOMAS** would probably be a Bishop of the diocese, or a mitred Abbot of a neighbouring monastery. But there was no

Thomas Bishop of Ely till the middle of the 14th century ; and the Monasticon does not give any Abbot Thomas of any neighbouring Abbey. A conjecture, but a mere conjecture, may be offered that the figure may represent Thomas à Becket, who soon after his death in 1170 was a very popular saint, and whose effigy is found painted on the walls of churches.

Of the other inscription there is less reason to expect any explanation beyond that which the inscription itself gives. It may possibly record the name of the donor of the work, more probably perhaps of the artist who executed it. If the second word could be decyphered by a careful examination of the stone, it might solve the question. It may possibly be some contraction for **COMES**, and record the name of some William Earl of Huntingdon who caused this elaborate and beautiful work to be executed. The obscure word may be **ME**, and so record the name of the artist who executed the work.

### On Reredoses.



At the meeting of the Architectural Association on April 19th, a paper was read by Mr. L. W. Ridge, "On Reredoses," of which the following is an abstract.

The term reredos is used in other senses, but for the purpose of this paper is to be taken to mean "the wall or screen at the back of an altar or communion-table in a Christian church." Its object is to give importance to the altar, usually considered the material centre of the church, up to which all the architecture should lead, and so nearly a fixture in practice as to justify a fixed, solid, and permanent character in its accessories, and varying itself in size to so comparatively small an extent as to call for in these surroundings some adjustment to the general dimensions of the building. The original form (1) was probably the retable, without truly architectural features, decorated only with painting and sculpture, and more or less portable. Examples at Norwich, Worstead Church, Aachen (reproduced at

South Kensington), and the retable kept in the south-east aisle at Westminster. Next in the order of time (2) is the type found in the Chapel of the Nine Altars at the east end of Durham Cathedral, adapting the arcade round the chapel. An arrangement similar in idea occurs at Chichester, a complete specimen remaining at the east of the north aisle of the nave (both illustrated in the Architectural Association Sketch-book). A range of thirteen small niches (total size about 7 ft. by 2 feet.), containing standing figures of apostles, with emblems, and our Lord in the act of blessing in the centre, remains in Bampton Church, Oxfordshire, date about 1350, built into the east wall of the north transept. Parker's "Glossary" also gives a range of ogee crocketed niches at Somerton Church, Oxfordshire, date about 1400; and eight panels, with foiled heads, probably painted originally, and with horizontal cornice occupy the whole width of the east end of the chancel of St. Thomas, Salisbury (date about 1450). At Hampton Bishop, Herefordshire, two rows of statues are found. Enstone Church, Oxfordshire, has at the east end of the south aisle a three-light window; six shallow panels, of the same total width as the window, fill the space between the altar and the sill, and canopied niches are formed in the window-jambs, which also remain at St. Ives, Cornwall. The detached screens, such as that to the high altar at Westminster, to the people's altar of the nave of St. Alban's, the Neville screen at Durham, &c., supply another type (3), being solid altar-screens, containing also, in some instances, within their area a sort of reredos proper. These were eventually outdone in size and magnificence by the gigantic erections (4) reaching up to the vaulting, as at the high altar at St. Alban's, at Christ Church (Hants), at St. Mary's Overy, at Winchester Cathedral, &c. A Spanish work in wood, in the South Kensington Museum, of considerable dimensions, covered with paintings of the history of St. George, may also be quoted as an example of the prominence attained by this feature. All the great English examples suffer greatly from the destruction of the figures which formerly adorned them; their vacant niches merely suggesting their possible effect. The post-Reformation reredoses, with few exceptions, seem to supply no useful lessons; the habit of using them mainly for

long, more or less legible, inscriptions, dictated a class of treatment hardly likely to have been adopted under other circumstances. Of the modern examples, without specially naming particular specimens, it may be said that the architects of the Gothic Renaissance have had to develop the reredos mainly by themselves, and have rarely done so with complete success. It is a purely ornamental feature; and, in the absence of direct practical purpose, without the guidance of precedents, it cannot be pretended that the Gothic school have been lately more successful than any other. In consequence of the thorough destruction effected at various times, very few instances, and perhaps no complete instance, of the arrangement at the high altar of a parish church remains. From a consideration, however, of specimens in other positions, some of which are named above, and of their general treatment, we may conclude that a reredos should be considered as properly a work in which architecture, sculpture, and painting, or at any rate two of the arts, should be shown; and that it should not be isolated in character, but the roof, the walls adjoining, the window-jambs, &c., should all combine with it to form a satisfactory whole. If the east window cannot be parted with for any reason, a central pier, as at St. Columba, Hackney Road, will often put the centre at least of the reredos in a better light; in all cases powerful side-lights must be had, as effective shadow in sculpture can only be obtained,—or the whole at all properly lighted,—by their means. Generally speaking, a subdued restful effect, due to strongly marked horizontality in the composition, will be found conformable to the best precedents; this horizontality to be given by the preservation of certain fixed levels for similar features when continuity of line is interrupted, and by the absence of many raking lines. The subjects sculptured or painted should be such as may be deemed specially appropriate to this part of a church, composed of emblems, types, and a Crucifixion,—a single figure conventionally rendered.

## On the Subjects of Reredoses.



R. EDITOR,—Mr. Lacy W. Ridge, in the paper which he read to the Architectural Association a few weeks ago, gave forcible expression to an opinion, which I have frequently heard lately, that the institution of the Lord's Supper was an unfit subject for a reredos:—"The custom of placing a representation of the institution of the Lord's Supper as the chief subject of a reredos was, he thought, strongly to be reprehended as a substitution of the Sacrament itself in place of the thing signified. His feeling was that first of all the great fact which the Sacrament of the altar symbolized, viz. the sacrifice of the Death of Christ, was primarily to be set forth, and in connexion with it, if possible, the Resurrection and Ascension, as usually expressed by the figure of our Saviour in majesty." May I be allowed first to put in my own way that which I think Mr. Ridge intended to convey? I think his objection is to presenting the commemoration (the Lord's Supper) instead of the act commemorated (the Crucifixion). But since what we do at the altar is to make that commemoration continually, I for one cannot see that it is "strongly to be reprehended" that we should put as an "altar-piece" the institution of that commemoration by our Lord.

Whether a representation of the sacrifice itself, in a painting or sculpture of the Crucifixion, would be a more fitting subject for a reredos is a fair subject for argument. I am quite aware that it is the subject found on very early retables, and continued to be used, together with other subjects, through the middle ages. In late Italian and German examples we often find a Pietà, to which I do see considerable objection. But I am not one of those who have a superstitious dislike for the Crucifix; and I have no objection to make to it as a fit subject, in the abstract, for a reredos. The question I am considering is whether the institution is an unfit subject, whose introduction is "strongly to be reprehended."

Mr. Birch, who was chairman of the meeting at which Mr.

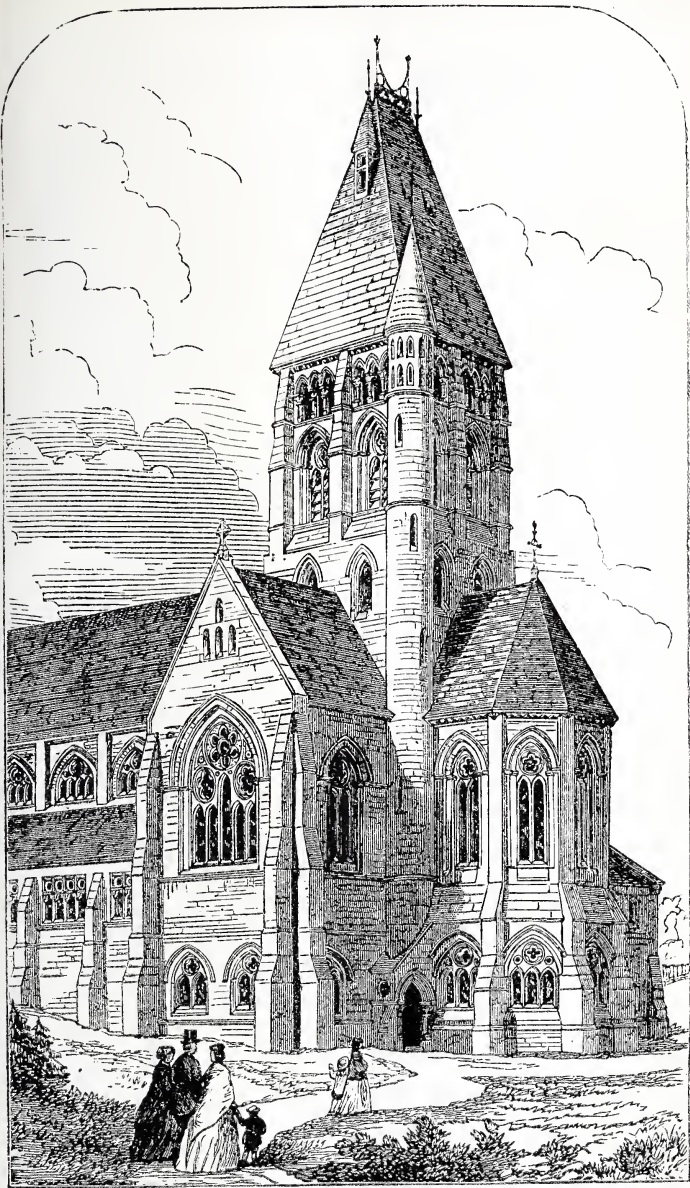


Ridge's paper was read, supported his views on this question. Mr. Birch objects that the Last Supper is unfit because it is an historical representation of the Paschal Supper; but it would, I assume, be treated as a representation of that which took place "after Supper," when "He took the bread," and "likewise also took the cup," and instituted the Holy Eucharist. If the worshipper's mind should be carried back to the Paschal Supper:—well, our Lord designedly based the Eucharist upon the Paschal Feast, and that backward glance at the Passover will help to connect the Eucharist with the long series of ancient sacrifices. But Mr. Birch objects that there is something repugnant in the admission of Judas the traitor in a reredos behind the holy Table. The whole treatment we have supposed will be symbolical rather than historical, and in such a mode of treatment the traitor might be left out—indeed it is an undecided question whether he was present at the actual institution or not. Even if the traitor were present unobtrusively in an obscure corner of the design, the faithful worshipper would be too intent on the general idea to be disturbed by his presence, while he might, in his obscure corner, act as a warning to some on the great danger of the unworthy receiving. The subject, Mr. Birch reminds us, in monasteries was often used for the adornment of the wall behind the high table in the refectory; but then it was not the institution which was represented, but the Paschal Supper, and was perhaps intended to remind the brotherhood that their Lord was with them even at refectory, or to convey to them that even every day's common meal might symbolize the heavenly feast.

Having made these remarks on the arguments against the fitness of the institution as a subject for a reredos, I will go a step farther and suggest a consideration in favour of its fitness. There are two leading thoughts to be brought out in the celebration of the holy Eucharist. First, we show forth before God the sacrifice of the death of the Saviour, and plead His merits. Next God takes these elements wherewith the memorial has been made, and blesses them, and returns them to us, and we eat and drink them, receiving thereby the Body and Blood of our Lord. The former—the sacrificial—aspect of the Eucharist will be especially put before the mind by the crucifix, the latter

—the idea of communion of the Body and Blood of Christ—will be especially put before the mind by the institution. The crucifix does not include the idea of reception. The institution does include the idea of sacrifice; for when our Lord took the Bread and Wine and blessed them, and said, “This is My Body which is given for you, this is My Blood which is shed for the remission of sins,” He made the offering of the sacrifice, though the Victim was not actually slain till some hours after, and the High Priest did not present the atoning Blood in the Holy of holies till after His Ascension thither. Perhaps it may be fairly argued that the idea of the sacrifice and the idea of the pleading of the sacrifice are even more fully contained to an instructed and thoughtful mind in the institution than in the crucifix. On the other hand, the crucifix does not convey the idea of communion, while the institution does in the most striking way bring before us the thought of our being fed with His Body and Blood by the Lord’s own hand. As in the feeding of the multitude in the wilderness—that type of the holy Eucharist—one who sat in some distant rank received the bread at the hands of one of the twelve, but looking up the ranks he saw there the Lord, who had blessed the miraculous bread and sent it from His own hand; so the kneeling communicant looks up the ranks—which represent the successive generations of the faithful during these 1800 years—and sees the Lord blessing the Bread which has come at last to him by the hands of his minister.

In ages when an exaggerated prominence was given to the sacrificial aspect of the Lord’s Supper, and reception was in one kind and infrequent, the crucifix was the more appropriate exponent of the popular Eucharistic idea. Now that the blessedness of the frequent reception of the Body and Blood of the Lord has due prominence given to it in our Eucharistic teaching, it is not wonderful that we should set before the eyes of the worshippers at the holy Table the great scene in which the Lord said, “Take, eat; this is My Body which is given for you. This is My Blood which is shed for you and for many for the remission of sins. Drink this.”—I am, Sir, your obedient servant, L.



St. Stephen's Church, Lampstead.



## St. Stephen's Church, Hampstead.



HERE are some remarkable features in Mr. Teulon's church of St. Stephen's, Hampstead, which make it worthy of a more extended description and more careful criticism than we are able at present to devote to it. The general features of

the church are sufficiently indicated in the accompanying woodcut to save us any detailed description of them. The material is a local brick of curious mottled pink-red colour, which seems hard in quality, and is very satisfactory to the eye. The church stands on a steep slope, descending towards the east. In order to level the floor, considerable substructures have been necessary under the chancel and transepts; this has resulted in a very striking composition. The view from the north-east, looking up at the lofty chancel and transepts and massive tower, has hardly its equal for effect in any new church which we have seen. The west-end also is a fine composition; but the side elevation of the nave appears to us unequal in merit to the rest of the design. The interior also is not impressive; and the way in which, in the outer moulding of the arcades, alternate bricks are left projecting, and the spotty effect produced by the arrangement of the different coloured materials, are very irritating to the eye. The sculpture, of which there is a good deal, and some of pretentious character, is carefully, and for the most part, well done; perhaps some would desire in the figure sculpture a greater solidity and repose. But with all these drawbacks, the church as a whole is one of the most notable of our modern churches.

## The Shrine of St. Alban.



VERY interesting discovery has recently been made in St. Alban's Abbey Church, of the remains of the Shrine of the Saint. These remains were so numerous and perfect that it has been found possible to put them together so as to make a complete restoration of the original design of the stone pedes-



tal which supported the *feretrum* containing the relics. We extract from the *Architect* some remarks by Mr. Edward W. Godwin, F.S.A., on the subject. We will only add that a very beautiful 14th century MS. in the British Museum of Lydgate's History of St. Edmund, contains numerous representations of the shrine of that saint in the Abbey of St. Edmund's Bury, complete, with the hangings and furniture about it, the custodians keeping guard over it, the pilgrims worshipping at it, &c., which will help to illustrate this fragment of the Shrine of St. Alban.

"The sixteenth Abbot of St. Alban's, Geoffrey de Gorham, who ruled from 1119 to 1146, was a man of mark in the Art world. Among the very many works which he encouraged, foremost in artistic interest was the new ch<sup>â</sup>sse which he caused to be made for the relics of St. Alban. De Gorham's successor stripped this work of all its valuables, and sold them. Luckily, however, he was compelled to resign in favour of the nephew of Gorham. This was in 1151. The artist (a goldsmith) who made or designed the ch<sup>â</sup>sse was now a monk of St. Alban's, and the Abbot commissioned him to renew the work which had been removed. The shrine was not completed until the next Abbot ascended the chair. During his time, between 1167 and 1183, it was finished and raised, so that its splendour might have a greater effect.

"And here it may be as well to make clear to our readers the combination popularly called a *shrine*. First of all is the architectural base pedestal or stand, the common form of which was that of a canopied or honeycombed altar-tomb, occupying the centre of the space immediately behind the altar. Sometimes the canopy was in the form of a roof, and sometimes it was flat-topped. So far the work was fixed and architectural, and was nearly always built up with stone or marble. The second thing to note is the *feretrum*. This was usually the most magnificent feature in a church. It was often made of metal, and was usually enriched with precious works in silver and gold, jewels and enamels. This was placed either under the roof-like canopy, or on the top when the canopy was flat. In the latter case, however, it would always either have a canopy of its own, still more elaborate than the one below, or a

cover (coopertorium) raised by ropes over pullies fixed to a beam or the ceiling of the church. Indeed, this cover or case might be used with or without a fixed canopy. The third and last object was the *châsse*, which was enclosed or enshrined by the *feretrum*. This *châsse* was nothing more than a coffin of stone, wood, or metal, containing the mortal remains of the person for whom the shrine was erected.

"It was the *châsse* which Abbot Geoffrey de Gorham caused to be made (1119—1146); it was the *châsse* which was stripped of its valuables by his successor; it was still the *châsse* which Robert de Gorham (1151—1166) had restored; but it was the *feretrum* and the architectural pedestal with which Abbot Simon's (1167—1183) name is identified.

"This *feretrum* was formed with a top like a simple gable roof. On the sides were gold and silver figures in high relief, representing scenes in the history of St. Alban. At the west end was the decollation of St. Alban, and above it, in the gable, an image of the Blessed Virgin, throned, having on her lap a figure of the Holy Child. The whole of the east end was occupied by a crucifix, with the figures of the Blessed Virgin and St. John. All this work was in high relief, and set with jewels and ornaments of gold. On both sides of the roof the story of the martyrdom was continued, and the ridge was finished with a crisp cresting. The *feretrum* was raised upon a lofty pedestal or altar-tomb, and protected by a canopy of considerable height, supported on pillars covered with plates of gold, and made hollow, like small towers pierced with open arcades, and decorated with bosses of crystals. At the time when the shrine was finished the days were peaceful and pleasant; but before long the Abbey suffered from bad rulers. The fever of rebuilding attacked the house, architects and masons came in with bad advice, and the monastery grew embarrassed. The new works were suspended, and quickly became a ruin; and, worse than all, John was king in England. The evil day passed, and a new art era began. The central figure of this happier time (artistically speaking) was one Walter de Colchester, sacrist, whose works in painting and sculpture were the objects of constant praise. The influence of this artist, supported as he was by Matthew of Paris, by the Treasurer, and the Keeper of

the Seal, must have tended to establish a reverence for all artwork, and must have contributed in no small measure to the final elevation of that central feature which was the very *raison d'être* of the abbey itself. It was in their time, just about six centuries ago, the builders of some work then in progress discovered the old tomb of the martyr. We are told that there was much rejoicing on this happy occasion. It brought a train of devout, and possibly curious visitors; and one distinguished ecclesiastic went so far as to grant so many days' indulgence to those who were fortunate enough to be present at the find. What amount of indulgence this liberal prelate (had he lived till now) would have granted to the Reverend W. S. Lawrence, to Mr. G. G. Scott, to his clerk of works, Mr. J. Chapple, or to that indefatigable foreman, Mr. Jackson, for the parts they have taken in the discovery and piecing together of the broken and battered fragments of the last shrine pedestal of St. Alban it is impossible to say; for a Mediæval churchman might have regarded the work of restoration which has lately been accomplished, as performed by the help of something other than human hands or mortal brains. Whether they would have been canonized or the reverse, certain it is that nothing we have it in our power to offer can repay the labour of love which has been bestowed in the discovery and reunion of the fragments of the architectural pedestal which was erected on the completion of the new works in the Presbytery to support the *feretrum* above noticed.

"Already the greater portion of this pedestal has been exhumed and put together *in situ*. To describe it as a canopied altar-tomb would be wrong, for what would constitute, in common parlance, the slab of the tomb is occupied by longitudinal, transverse, and diagonal partitions  $2\frac{1}{2}$  inches thick, cutting up what might have been a single canopy into ten perfectly distinct niches. It is, therefore, more correct to speak of this fabric as the pedestal of the shrine of St. Alban. It consists of two stages about 9 feet high from the floor. The main structure measures 8 feet 6 inches from east to west, and is 3 feet wide; it is divided in its length into four bays, and one bay or compartment occupies each end. Between each compartment, and also at the ends, are square piers about 4 inches by  $2\frac{1}{2}$  inches thick, standing a few inches clear of the main structure, and

united to it at the top by flying buttresses, and by intermediate transomes, crested, and trefoiled. The lowest stage of the pedestal, which is 3 feet  $2\frac{1}{2}$  inches from the floor, is composed, first, of a step 4 inches high, at the edge of which, on the north and south sides, were three columns of a trefoil plan, and triple-twisted. Upon this step is a plain plinth, also 4 inches high; and upon this stands an exquisitely moulded base,  $3\frac{1}{2}$  inches high, having fourteen spurs similarly moulded, each measuring 9 inches by 6 inches. These receive at their ends the panelled piers of the flying buttresses. The compartments of the lowest stage are occupied by large, elaborately-moulded quatrefoils, each foliation being again trefoliated. The side quatrefoils are regular, and are enclosed within squares, but those at the end are irregular, being of greater width, and are extremely ugly in consequence. Nor is the case improved by the addition of a dividing mullion. The upper stage is honeycombed with niches, separated by  $2\frac{1}{2}$  inch partitions. The sides and back of each niche are covered with panelling of mullions and tracery; the sides in two series, the back in four. These are coloured alternately red and blue in the tracery and vaulting; gold *fleur-de-lis*, the lions of England, some gold stars, and a powdering composed of six dots round a centre dot form the coloured decoration of the upper part of the niches. The vaulting is carved out of solid clunch through the entire thickness of the pedestal. The fronts of the niches are spanned by cinque-foliated arches, the foliations being again trefoliated. Above each arch is a sharply-pointed crocketed pediment having its finial in the foliage of the cornice. In the tympana of the side pediments are masses of carved foliage, and in the wall space between the pediments are throned figures, 14 inches high, of kings and abbots, supported on small brackets. In the eight half spaces at the four angles are standing angels censing; the side ones are 11 inches, and the end ones 15 inches high. We have seen that the width of the end being greater than one of the side compartments, the panel in the lower stage has been somewhat grossly broadened in order to fill up the space. In the ends of the upper stage there is no such shirking of the difficulty; here, as at the sides, we have the arch beneath the pediment; but the artist has divided the opening by a mullion, and made

a two-light opening of it; in the spandrel thus formed under the head of the main arch is introduced at the east end a throned figure of King Offa, whilst in the tympana above we have in the east the scourging, and in the west the decollation of St. Alban. The cornice, which is  $6\frac{1}{2}$  inches deep, and  $4\frac{1}{2}$  inches in projection, comes immediately on the top of the heads of the figures on the wall space, and the lower member of the cornice forms the necking of the finials of the pediments. The greater part of the cornice consists of a great hollow filled with foliage marvelously undercut, and on the top of this cornice rests a slab about 5 inches thick, having its edge wrought in low relief, and close to its edge on the top a series of holes  $5\frac{1}{2}$  inches apart, and all a quarter of an inch in diameter, with six exceptions; these six holes are at the four angles and centres of the sides, and are three-quarters of an inch in diameter. With the exception of the clunch already mentioned, all the work is of Purbeck marble, and exquisitely wrought. It will give some idea of its delicacy when I say that in ribs 1 inch thick there are no less than seven mouldings (two hollows, two beads, two ogees, and a fillet), nor is this an exceptional bit. The whole structure is replete with a delicacy and crispness which suggests metal rather than stone, whilst the *design*, especially that of the isolated parts, indicates an unmistakable metallic parentage.

“Such, then, is the general description of this pedestal. But there remain to be noted two or three special features. Beautiful as is the work, instances have been discovered of even the Mediaeval workman's forgetfulness: small junctions and intersections have been forgotten, and tiny bits subsequently let in and fixed with pitch. Again in the carving of the crockets, there is a most extraordinary change; those at the east end are more modelled, rounder and later looking than the others; those at the west end look as if made in separate pieces of wrought iron, and then turned to marble. Then, too, the floor of the niches is sunk  $1\frac{3}{4}$  inch below the front stringcourse, so that any object within the niche could not slip out; and the top slab which rests upon the cornice, and in which is supposed to have been fixed the metal canopy of the *feretrum*, is designed in the most distinctive early thirteenth-century style, or a century earlier than the rest of the work.



“There are also three kinds of figure sculpture. The throned figures, the angels, and the groups. There can be no hesitation in assigning the figure of Offa in the eastern arch to the first rank. Closely following this are the seated figures at the side, especially the headless one, holding a spear in his right hand, where the drapery is most delicately arranged and rendered; but in the angels there is a certain crudeness visible, which culminates in the groups. And here, again, there is an unmistakable look of cast metal, and of an earlier type of figure.

“To sum up—the pedestal appears to have been either made from a design for, or models of, metal, or to have been executed by men accustomed to work in metal. There is evidence of two very different kinds of handling in the sculpture and carving, and I take it, therefore, that the design is the work of a goldsmith, and that the designer himself probably executed the best bits. The top slab appears to be of a much earlier character than the rest. It possesses the characteristics of early thirteenth-century carving, and has nothing in common with the other part of the structure, except its dimensions. It is just possible it may have been copied from the crest of the earlier *feretrum*; but if not, can it have had any thing to do with the shrine? Is it too late to be a part of Abbot Simon’s completion? It is clearly too early to be any thing else. Abbot Simon died in 1183; and bearing in mind the position of the Abbey geographically, politically, and otherwise, I am disposed to venture the opinion that we have in this important discovery the whole of the last pedestal, and a fragment of the second, that once upheld the body of our proto-martyr.

“I may add that the general work of restoration, so far as it has gone, has been highly conservative, and that Mr. Miskin, the contractor, is executing his work in a manner alike satisfactory to the architect and antiquary.

“The history of the shrine, &c., may be briefly given as follows :—

A.D.

286. St. Alban scourged and beheaded.

c. 430. His grave opened by Germanus to receive relicts of other saints.

790. Offa, King of the Mercians, admonished by a dream to seek the body and place it in a shrine.

A.D.

790. A ray of fire (very suggestive of the Star in the East) points out the burial place.

A shrine or *châsse* is made, and, enriched with plates of gold and silver, receives the body; Offa placing a circle of gold round the scull inscribed with his name and title. The *châsse* is then set up in the first church of St. Alban.

930. The *châsse* is broken open by the Danes; some of the bones are carried into Denmark, and there placed in a costly shrine.

c. 994. Danes ravaging. The *châsse* and relics secured in a chest, and hid in the walls of the church.

1077. The Abbey re-built.

1115. The Church consecrated.

1129. A new *châsse* made, and the relics translated. The bones taken out singly and numbered. The artist was a goldsmith, named Anketill.

1146—1151. Anketill's *châsse* despoiled, and its valuable and curious work sold.

c. 1152. The *châsse* restored by Anketill.

1167—1183. A *feretrum* (bier), made to contain the *châsse*, and an altar-tomb erected on which to place it, the whole covered by a canopy decorated with plates of gold and crystal. This is the work Matthew of Paris saw and described as the most splendid he had ever beheld.

c. 1230. Improvements in the buildings going on. Walter de Colchester, artist.

1257. St. Alban's tomb discovered by workmen under the pavement, between the altar of St. Oswin and that of St. Wulstan. In it was a piece of lead inscribed: 'In this tomb was found the venerable body of St. Alban, the first martyr of England.'

In the same year the bier or *feretrum* was carried to the church of St. Mary-in-the-Fields, to stay the plague of rain, and the usual miracle was performed—the rain ceased.

1302—1308. John de Marinis, Abbot. He caused the tomb (*i.e.* the pedestal) and *feretrum* of St. Alban to be removed from the place where it stood, and the marble tomb (pedestal) we now see to be constructed at a cost of 820 marks (Thomas of Walsingham)."

## The Influence of Architecture on Religion.



At the meeting of the Hereford Diocesan Church Building Society, held last week, the Bishop of Bath and Wells (Lord Hervey), in the course of his speech, made the following observations:—He held it to be a very important function of a Church Building Society not only to produce a given number of

sittings—or rather “kneelings,” he should say—but to maintain the tone of ecclesiastical architecture. This was a very important point in buildings in which they were to assemble to worship Almighty God. It was most important that their churches should be churches, and not—though he said it without the least disrespect—common meeting-houses or mere halls of assembly. He had no doubt that the beautiful cathedral of this city, in which so much work had been done, had its influence in every part of England on the true spirit of church building. That they owed partly to the parent Society, and not only to the parent Society but to many other similar Societies, such as the Ecclesiological Society, which had, he might say, raised the science of architecture into one of religion. He held that the architects of churches, as well as the worshippers in them, must have religion in their hearts, and that architecture, as applied to its highest use, was a means of promoting religion. They must not push that view to the extent of superstition. Confining it within proper limits, architecture would go hand in hand with religion in the church buildings which they erected; but if they succeeded in debasing their architecture and, as a consequence, the character of their churches, he was quite sure that their religion would be debased also.

### New Material for Mural Decoration.



At a recent meeting of the Society of Arts, Mr. George Clarke brought under notice a new mode of applying painted decoration to walls, which might probably be made useful in the mural decoration of churches. The invention consists chiefly in the substitution of sheets of tin-foil for paper in what are called paper hangings. The two chief merits of the invention are, first, that tin-foil is impervious to damp, and secondly, that the painting upon it being executed in oil colours, it is more durable than painting in water colours.

We must not be understood to advocate a general introduction either of paper hangings or tin-foil hangings as a decoration

of church interiors. Much as we desire to see the bare plastered or white-washed walls of our church interiors relieved with colour and pattern, we are content to wait until the school of architectural decoration has made a little more progress, and we have a set of architects who can design, and workmen who can execute appropriate mural decoration. But there are some circumstances under which these tin-foil hangings might be very advantageously used. If only to line a damp wall, and prepare it for painting by hand, they would be a great and economical improvement on the sheets of zinc which have hitherto been sometimes used for the purpose. They might perhaps, when stencilled with an appropriate pattern, be used for certain parts of the decoration in combination with hand work. There are even cases of little churches, such as the mediæval decorators would have treated with a simple stencilled pattern on the walls, and a few simple lines of colour about the arches and wall plate, in which we should have little scruple in using these tin-foil hangings freely as the staple of the decoration.

### On Competitions.



R. EDITOR.—The number of the *CHURCH BUILDER* for April, 1870, contained a humorous but very true description of what often takes place on the occasion of an architectural competition. You and your readers will be amused to see your sketch (with modifications) cleverly versified in the following extract from a recent number of the *Builder* :—

An architect sits in his office alone :  
 'Tis night ; work is over, the drawings are done :—  
 Ground plan, elevations, and sections are there,  
 Ink'd in, neatly tinted, and figured with care ;  
 And a block plan completed with infinite pains,—  
 Crimson lake for the levels, and indigo drains ;  
 And a charming perspective to show the good people  
 How the building will look when they've finish'd the steeple—  
 That is, if the public don't strongly object  
 To pull down half a street to produce the effect :—

In the foreground,—to add to the charm of the scene,—  
 Are—a curate, a dog, and a lady in green.  
 In short, the best judges would soon be agreed  
 They're a very superb set of drawings indeed.  
 He scans them with pride—not unmix'd with dismay,  
 At the time and the money they've fritter'd away,—  
 For, in truth, he had something far better to do,  
 His clients were waiting and clamorous too;  
 But a church competition demanded his skill,  
 So he left all the rest of his work to stand still.  
 'Twas the old tale,—nine architects handsomely ask'd  
 To allow all their pockets and brains to be task'd,  
 That a "local committee" might meet and select  
 One design, and the rest unrequited reject.  
 So he couldn't but feel, as he counted the cost,  
 Odds were heavy, his money and labour were lost;  
 But it's done, and too late to indulge now in sorrow,  
 For the plans must be sent in by midday to-morrow,  
 And then for a month or six weeks he must wait,  
 Till they write (most politely) to tell him his fate.

The day has arrived, the committee have met  
 To look at the plans and decide on a set  
 Which their wisdom united pronounces the best,  
 And without more ado to return all the rest.  
 You'll imagine perhaps that of those who take part  
 In the judgment some few have a knowledge of art.  
 No such thing; but the best for their portraits shall sit:  
 You will see if for such a selection they're fit.

First, the vicar; a good man, but young—fresh from college—  
 With plenty of zeal, but a small stock of knowledge.  
 Next to him comes the senior churchwarden, a grocer:  
 He advocates "Comfort without any show, sir!"  
 Then a butcher, who having new-fronted his stall,  
 Goes hard in for what he calls "taste," first of all.  
 Next a chemist—who gravely expresses a hope  
 That "whatever they do they'll steer clear of the Pope.  
 He's been told"—here the vicar turns red—and "feels sure  
 That remarks such as this will be deem'd premature."  
 Then—a rich undertaker—whose dictum has weight  
 (His knowledge of churches they say *must* be great).  
 A former churchwarden—as deaf as a post,—  
 He's ne'er miss'd a meeting, and that is his boast;  
 When a point's raised and settled, discuss'd through and through,  
 He starts it soon after as something quite new.  
 Last, the doctor; he has a young nephew who, men



Of discernment say, one day will emulate Wren :  
 "A pupil of Scott, sir ! a clever young man !  
 We really should ask him to give us a plan."  
 So the nephew comes in, and he thinks it a pity  
 If his uncle can't manage to square the committee ;  
 He works at his drawings, and, under advice,  
 Takes "Nil" for his motto—it's modest and nice—  
 For the plans (if it answer'd 'twould really be fine)  
 Are anonymous, mark'd with a motto or sign,  
 And the names, each in separate envelopes seal'd  
 Till the final decision, remain unreveal'd.

Well ! it's clear that with such a committee of taste,  
 To spend time in looking at plans would be waste ;  
 So the doctor gets up, and with much tact and skill  
 Moves at once they select the design mark'd with "Nil."  
 He points out its merits, pooh-poohs all the rest,  
 And really persuades them that "Nil's" is the best.  
 The good vicar winces, yet feels he's but one,  
 And against odds like this there is nought to be done ;  
 So he too gives in with the best grace he can,  
 And they end by all voting for "Nil" to a man.

Now, whether the embryo rival of Wren  
 Carried out his first plan—and if so how, and when,—  
 Or whether they found when they wish'd to proceed,  
 The cost twice as high as the figure agreed,  
 And so let him make them a second design,  
 Just about half the size and not nearly so fine ;  
 Or whether they gave up the church altogether,  
 And return'd the subscriptions collected,—or whether  
 The gentleman's living, or dying, or dead,  
 This history tells not,—but if what's been said  
 Shows the exquisite folly of young men competing  
 In cases like this with the notion of meeting  
 Fair play, or of coming out first from the ruck,  
 Except by some dodging, or else by good luck :  
 If it make one committee-man modestly own  
 That he can't by the mere light of nature alone  
 Know what architects (less gifted men, it appears)  
 Only learn by the study and practice of years ;  
 If, in short, it shows reason why sometimes we may  
 Object to competing in this kind of way,  
 Then the point of this commonplace story is plain,  
 Nor has it been told altogether in vain.

## Correspondence.

## ON COMPETITIONS.

*To the Editor of the CHURCH-BUILDER.*

SIR,—As an Architect I have a few suggestions to tender on the subject of competitions, and their management by the Clergy and Committees generally.

1st. Let no competition be started without conditions being drawn up by a qualified Architect, which conditions would of course be confirmed by the Committee.

2nd. Let the sum proposed to be expended be clearly stated, and the design chosen be finally accepted subject to a contractor being found willing to carry it out within 10 per cent. of the Architect's estimate.

3rd. Let the competing Architects themselves be the judges of the designs. This I propose to manage in the following way. Let all designs be marked with a motto only, and let the Architects select the design they consider best by secret voting—no Architect of course being allowed to vote for his own design—which might be arranged thus:—let every Architect affix his own name (as a mark of good faith, and not to be made public) to his voting paper, in addition to the motto of the design for which he votes.

If these were stipulations in every competition, we surely should not hear of so much discontent from Architects as to the way in which they are treated in competitions, frequently, I believe, in consequence of the natural inability of unprofessional men to arrange fair conditions, and to decide upon the merits of the designs.

Thus in my opinion a difficulty of no small magnitude would, to say the least, be ameliorated.

I have the honour to be, Sir,

Your obedient servant,

A. W. N. B.

## Reviews.

*Church Organs, their Position and Construction.* By the Rev. F. H. SUTTON, Vicar of Theddingworth. Rivingtons, London, Oxford, and Cambridge.

In the planning of a church the organ chamber is now seldom forgotten, but the arrangement of the organ itself is not unfrequently left almost entirely to the organ builder, who, naturally enough, considers his responsibilities fulfilled if the instrument sounds well; forgetting that it ought to

be so designed as to look handsome too. The consequence is that churches architecturally noble, and in other respects correctly arranged and handsomely furnished, often exhibit in some corner a great stack of pipes arranged in such a manner that no possible ingenuity or expense can ever make them into a handsome organ. Mr. Sutton has accordingly given us this handsome folio, largely illustrated, in which he discusses the two questions—where the organ should be placed, and how it should be designed, so as to make it a handsome piece of church furniture, without sacrificing any thing of its efficiency as a musical instrument.

We commend the book to the attention of the clergy, and of architects, and organ builders. They will find references to most of the ancient examples of organs, known in Europe, and illustrations of two old examples—at Old Radnor, and Lavenham—in England; and they will find sixteen designs for organs of various degrees of magnitude, in different positions in the church, conceived in the spirit of the old designs, and, as it seems to us, full of valuable suggestions.

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AN ANCIENT ROSE-BUSH.—It is believed that the oldest rose-bush in the world is one which is trained upon one side of the Cathedral in Hildersheim, in Germany. The root is buried under the crypt below the choir. The stem is a foot thick, and half a dozen branches nearly cover the eastern side of the church, bearing countless flowers in summer. Its age is unknown, but documents exist that prove that the Bishop Hezilo, nearly a thousand years ago, protected it by a stone roof, which is still extant.

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AT the February Meeting of the ARCHEOLOGICAL INSTITUTE, being the first for 1872, Mr. Fortnum read a paper on early "Christian Rings," of which he exhibited an extensive collection. He quoted St. James ii. 2 to prove that rings were worn among the early Christians, and described several varieties of the sacred monogram, the Cross, the *anchora spei*, and other religious symbols with which these rings are engraved.

## Grants

*In aid of Church Building, &c., made by the "Incorporated Society for Promoting the Enlargement, Building, and Repairing of Churches and Chapels."*

At Meetings held at the Society's House, 7, Whitehall, on April 15th, May 20th, and June 17th, 1872, Grants of Money amounting to £2735 were made in aid of the following objects:—

*Building new Churches* at Bishops Hill Senior, York; Broughton Beck,

Parish of Ulverstone, Lancashire; Gateshead, St. Paul; Halifax, St. Augustine; Hull, St. Barnabas; Hull, St. Jude; Hunstanton, Norfolk; Portsea, St. Mark; Walworth, St. Mark; and Welton, Parish of Sebergham, Carlisle.

*Rebuilding the Churches* at Armley, Leeds; Dunton, Brentwood; Chieveley, Newbury; Kirk Braddan, Isle of Man; Kirkby Knowle, Thirsk; Quarndon, Derby; West Bromwich, Stafford; and Wolviston, Stockton-on-Tees.

*Enlarging or otherwise increasing the accommodation in the Churches* at Ashbury, Shrivenham; Bettws, Llanelly; Bishopsbourne, Canterbury; Cheddar, Somerset; Chevington, Northumberland; Cheshunt, Herts; Chorlesbury, Tring; Clymping, Sussex; Dewlish, Blandford; Elmswell, Bury St. Edmunds; Eye, Leominster; Great Gransden, Huntingdon; Llanbadock, Usk; Llanfair-Dyffryn-Clwyd, Ruthin; Reading, St. Mary; Sandwich, St. Mary; Staunton, Coleford; Steeple Ashton, Trowbridge; St. Sithney, Penzance; Tythegstone, Bridgend, Glamorganshire; Walton-on-the-Naze, Essex; and Wootton Fitzpaine, Charmouth, Dorset.

Additional Grants were voted towards building the Churches at Battersea, St. Saviour; and North Woolwich. Restoring, &c., the Churches at Boughton Stoke Ferry, Norfolk; Dresden, Longton, Staffordshire; and Farrington, Ledbury.

Grants were also made from the School-church and Mission-house Fund towards building School-churches at Amlwch Port, Anglesey; Barbrook Mill, Lynton, Devon; Fleur-de-lis, Newport, Monmouth; Llawrplayf, Merioneth; Rhôs Bay, Denbigh; Red Bank, Parish of St. Thomas, Manchester; and St. Luke's, Shepherd's Bush.

The Society also accepted the Trust of sums of Money as Repair Funds for St. Michael and All Angels, Paddington; and St. Andrew's Church, Southport, Liverpool.

*Quarterly List of SERMONS preached, and MEETINGS held, in aid of the Incorporated Church Building Society.*

\* \* \* The letter O denotes Offertory; S, Sermon; M, Meeting; A, Association.

**Canterbury.**

Mar. 15 Speldhurst..... S £12 15 0  
Apr. 1 North Malling ..... A 4 13 0

**York.**

May 8 Riccall ..... S 1 8 0  
30 Stokesley..... A 2 12 0

**London.**

Mar. 13 Walworth Common, St.  
Stephen ..... S 4 5 9  
27 Hammersmith, St. Mat-  
thew ..... S 7 1 3

**London (continued).**

Apr. 11 Pimlico, St. Barnabas O £7 7 9

**Durham.**

(No remittance.)

**Winchester.**

(No remittance.)

**Bangor.**

(No remittance.)

**Bath and Wells.**

Mar. 26 Bath and Wells Diocesan .....	A	£90	3	10
Binegar .....	S	0	15	0
Badworth .....	S	0	16	6
Subscriptions .....	A	9	14	6

**Carlisle.**

(No remittance.)

**Chester.**

Mar. 20 Dalton Grange, St. Michael & all Angels...	S	4	12	6
22 Bebington .....	A	21	4	8

**Chichester.**

(No remittance.)

**Ely.**

Apr. 24 Caldecote .....	S	2	2	0
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**Exeter.**

Mar. 5 Exeter, St. Mary-at-Arches .....	O	0	5	10
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**Gloucester and Bristol.**

Mar. 14 Bristol .....	A	4	0	0
25 Bristol and Clifton ...	A	7	0	0

**Hereford.**

Mar. 28 Hereford Diocesan.....	A	22	14	6
Stoke Edith .....	S	4	11	11
Garpole .....	S	2	0	0
Breinton .....	S	1	0	0
Helmswick .....	S	0	15	0

**Lichfield.**

Mar. 6 Shrewsbury .....	O	2	9	3
7 Ellesmere .....	O	2	7	3
Childs Ercall .....	S	4	5	6
15 Great Bolas .....	S	1	9	4
28 Shrewsbury .....	A	4	13	6
Apr. 9 Kynnersley .....	S	3	16	9
15 Shrewsbury, H. Trin. O		3	1	2
8 Crich .....	S	3	19	9
15 Sambrook .....	S	2	16	0
Betley .....	S	7	2	0

**Lincoln.**

Mar. 5 Lincoln, St. Botolph...	O	0	16	0
6 Awworth, in lieu of...	S	0	10	0
Lincoln, St. Paul's ...	S	0	10	0
7 Burwell .....	S	2	0	0
13 Scarby .....	O	2	4	2
28 Flintham .....	S	1	14	0
Apr. 2 Perlethorpe .....	O	4	1	5

**Lincoln (continued).**

Apr. 4 Mattersey .....	O	£0	17	0
18 Snenton, St. Matthias S		2	4	3
22 Lincoln, St. Peter-in-Eastgate and St. Margaret .....	S	4	11	0
May 2 Attenborough .....	S	3	3	0
7 Riseholme .....	S	1	18	0
South Carlton .....	S	1	11	2
30 Orston .....	O	2	0	0
Thoroton .....	O	1	0	0

**Llandaff.**

Mar. 9 Raglan .....	O	1	19	0
Apr. 2 Llanvache .....	O	1	1	0
6 Caldicot .....	O	2	0	0

**Manchester.**

(No remittance.)

**Norwich.**

May 2 Norwich Diocesan.....	A	17	10	6
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**Oxford.**

May 13 Eddington, St. Saviour S		0	12	8
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**Peterborough.**

Apr. 8 Brafild .....	S	1	7	1
20 Cole Orton .....	O	2	0	0

**Ripon.**

Mar. 13 Sedbergh .....	O	5	13	0
19 Bracewell .....	S	0	9	6
May 3 Staincliffe .....	S	6	1	9
4 Keighley .....	O	5	17	0
30 Hoylelandswaine .....	O	1	3	0

**Rochester.**

Mar. 14 Thorley .....	S	0	8	6
Apr. 23 Broxbourne .....	S	12	3	4
Mayland .....	O	1	3	6
May 21 Ford End .....	S	3	0	0

**Salisbury.**

(No remittance.)

**St. Asaph.**

(No remittance.)

**St. David's.**

Apr. 2 Crickhowell .....	A	2	10	0
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**Worcester.**

Mar. 26 Leamington .....	A	6	17	6
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# The Church-Builder.

No. XLIV.

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## The Decoration of St. Paul's.

DESCRIPTION OF A SCHEME FOR THE INTERNAL EMBELLISHMENT OF  
ST. PAUL'S,

*To be Submitted to the Committee for the Completion of the Interior of the  
Cathedral. By F. C. PENROSE, "Surveyor to the Fabric."*

*July, 1872.*

QUITE irrespective of the question of cost, there seem to be only two ways of ornamenting such a building as St. Paul's: one, that of profusely covering every available space from vault to pavement with subjects combined with enriched material or ornament; the other, that of concentrating the chief attention on certain points and leaving much of the framework of the building unaltered, proper care being taken to connect the ornamented portions by adequate but subordinate embellishment. In designing the scheme, of which a considerable part is now submitted, conformity with the last-named principle has been aimed at.

There are four main points on which the ornament is concentrated:—

1. The Choir, including the Apse and the Baldachino.
2. The Dome.
3. The painted windows at the ends of the four arms of the Cross.
4. The smaller Dome at the west end of the Nave.

With the exception to some extent of the last-mentioned, much less display of *coloured* decoration is proposed for the Nave and Transepts than for the Choir and Dome.

The connexion between the parts more elaborately treated is looked for from the vaulting, which is to be richly worked in Mosaic throughout (although *colour* is to be used predominantly in the Choir and the Dome), and from the Pavement and the Attic Panels, in which a good deal of

OCTOBER, 1872.

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marble inlay is contemplated. Ceramic ornament might, however, be partly substituted for marble inlay in the Attic panels.

In the Apse real marbles are proposed to supersede the painted work introduced *as a temporary expedient* by Sir Christopher Wren. This would necessitate the carrying on the marble work to some extent along the Choir, but not to the Transepts or Nave; and the principal cornice and the pier arches and their supports are intended to remain Portland stone as at present. Some marbling to the panels and plinth, and gilding to the soffits of the arches, would, however, probably be requisite. The object aimed at, however, is to connect the rich work in the vault and clerestory with the pavement, with no great alteration of the existing framework, a treatment which not only appears peculiarly proper for St. Paul's, but has the advantage of having several very important and successful analogies in Italy.

As respects the windows. There are at the East end eight windows—five already occupied; at the West end three windows, all already occupied; and at the ends of the two Transepts, six windows, all unoccupied, which admit of being treated pictorially; but the glazing of nearly all requires to be altered to suitable patterns, only seven of these windows having as yet been done.

The designs at present prepared for the Committee are shown on three perspective drawings, and a section of the Cathedral from East to West to serve as an explanatory diagram, and two models. The Choir, Roof, and Tribune are shown by one of the perspective drawings, and a model to the scale of one inch to the foot. As respects colour, however, the vault in the model more nearly represents what is now intended for the Nave and Transepts, and the perspective drawing that proposed for the Choir.

The principal feature in the Tribune, after the precedent of several of the early Christian Churches, is the colossal figure of our Lord with the signs of the Apocalypse.

The subjects in the Apse windows are those combined in that verse of the Litany, "By Thine Agony and bloody Sweat; by Thy Cross and Passion; by Thy precious Death and Burial; by Thy glorious Resurrection and Ascension; and by the Coming of the Holy Ghost, Good Lord, deliver us." In connexion with these subjects are the figures of angels in the spandrels of the clerestory windows of the Choir, bearing the "elements of the Passion," such as the Cross and Scourge, the Crown of Thorns, &c.

The pavement in the Apse is of choice marbles, forming part of the original construction; but the pilasters and parts of the walls were painted as mentioned in the *Parentalia*, "to serve the present occasion." It is now proposed to substitute real for the painted marbling. The group proposed for marble intarsia, under the Apse windows, is from a design by the Baron de Triqueti.

The Baldachino, of which there is both an uncoloured model and a coloured perspective drawing, is composed, so far as it can be recovered, from an imperfect model, and a short description in the *Parentalia*. The

columns and entablature are intended to be of marble, and the superstructure of bronze.

The Dome is exhibited by a model to a scale of half an inch to the foot, as yet finished only as respects the Cupola; and by a perspective drawing. The figures in the spandrels are intended to be the four major Prophets and the four Evangelists. One, that of St. Matthew, is taken from Mr. Watt's design already executed in Mosaic, and three of the major Prophets from Mr. Steven's designs; the others are mere sketches. The figures in the Cupola are by Mr. Woodington, by whom are also those in the upper part of the model of the East end. The subject of the Cupola is the *Te Deum*. There are two main horizontal lines of pictures, with eight compartments in each, the Apostles being seated at the twelve gates of the heavenly Jerusalem in groups of three. These occupy the N.W., N.E., S.W., and S.E. compartments of the lower range, those towards the cardinal points being devoted to the Prophets and Martyrs.

Above these are the Angels, Cherubim, and Seraphim; and the powers of the heavens, represented by angels bearing the signs of the sun, planets, and stars. These, with the worship of the Cross and of the Lamb, occupy the eight upper compartments; the last-named subject having been already suggested by the inscription running round the frieze of the drum, "Worthy is the Lamb that was slain to receive honour and glory." . . . . The whole is surmounted by a continuous ring of angels and blessed spirits, playing on various instruments of music, or singing "Holy, holy, holy, Lord God of Sabaoth." The interior of the Cone above the Cupola is intended to have gold stars on a blue ground.

This treatment of the interior, whilst preserving the general framework of the architecture with very little alteration, offers very considerable and probably sufficient spaces for Iconography, i.e. arrangement of subjects; for in addition to the figures proposed for the Apse and Choir, the great west door, if covered, as has been proposed, with bronze, admits of a great series of Biblical subjects. The exterior might well be devoted to the history of St. Paul, and the interior to the acts of the other Apostles.

The Western Dome offers a fine scope for the Creation. This subject was first proposed for it by Archdeacon Hale, and has met with very general acceptance, including that of Mr. Burges, in his scheme for the Iconography of the Cathedral. The North and South Chapels might receive on their panels subjects derived from more recent ecclesiastical history. The panels on each side of the windows of the aisles offer places suitable for historical subjects in bas-relief. There are twelve such panels in the Nave, eight in the Transepts, and twelve more in the Choir. There would still be spaces below for monumental subjects in continuation of those which have already been commenced.

There are twenty-two windows, including one in the North Chapel and two north and south of the Western Dome, which either have received or admit of receiving Scriptural subjects. Lastly, there is the great Dome with its eight spandrels, its eight niches in the drum, and its cupola, which,

according to the design submitted, would have about two hundred figures, many of which—especially the Apostles, Prophets, and Martyrs of the lower range—would admit of individuality of treatment.

F. C. P.



THE readers of the CHURCH BUILDER know that we have taken a deep interest in the proposal for completing the interior of St. Paul's Cathedral, and have warmly advocated it, regarding it not only as the much desired completion of this one fine building, but also as likely to influence very largely a similar application of painting and sculpture to the decoration of all the rest of our churches. We have therefore looked with great interest into Mr. Penrose's description of his scheme for the work, which we have reproduced above; with that description in our hands, we carefully studied the models, drawings, and sketches, exhibited in the Chapter House; we walked across into the cathedral to study the descriptions and drawings on the spot; and we take leave to state some of the suggestions which have occurred to us on the subject.

We have no doubt that of the two ways of ornamenting the building, which Mr. Penrose mentions, he has done wisely in adopting the latter one, viz. to leave the architectural framework of the building unaltered, only emphasising its ornamental details with a little gilding; to concentrate the coloured decoration at the east end and in the central dome, with stained glass in the principal windows, and fresco paintings in the wall panels; a decorated ceiling and pavement; and just so much colour on the walls as will prevent the more highly decorated parts from looking like "purple patches," and give unity to the whole design.

But when we come to look at the drawings and models which indicate how this general idea of decoration is to be worked out, we confess that the first impression produced is one of disappointment. The mere architectural decoration produces the desired effect of enrichment; we have not looked minutely into its details, and probably the details have not yet been thoroughly worked out. When the time comes for doing it, we

might suggest that the decoration of the smaller cupolas of the choir are too kaleidoscopic in effect, and might ask whether they might not be occupied by subject paintings instead of mere decoration patterns. We might also question the appropriateness of the three texts to which such a prominent position is given round these cupolas, three texts out of the Easter Anthem:— 1. "For now is Christ risen from the dead, and become the first-fruits of them that slept;" 2. "For since by man came death, by man came also the resurrection of the dead;" and 3. "For as in Adam all die, even so in Christ shall all be made alive." We might also ask whether these texts should not properly read from west to east, not from east to west.

The treatment of the ceiling of the tribune is more than disappointing. It is true that in many ancient churches a colossal figure of our Lord in majesty occupies the semi-dome, and has a grand effect. But no such grandeur of effect is likely to be attained here, the east window rises so high into the semi-dome that there is not space left for a figure which shall produce a grand effect by its colossal proportions and simple dignity. The figure indicated in the drawing in the endeavour to make it "colossal" is made too large for the space; and the suggested accompaniments in the side-panels of the semi-dome, as given in the drawing, seem to us to be very poor, and as indicated in the model poorer still.

The Baldachino, which Wren designed to give dignity to the altar, will no doubt be a grand feature, and to the general conception of it as shown in the model and drawing we have no objection to make, the details are probably not definitively worked out, and we abstain from special notice of them.

The decoration of the roof in the model of the choir, we are told, gives an idea of that which is proposed for the nave and transepts; we strongly deprecate the treatment, both of the cupolas and of the spandrels which is there indicated.

We turn with special curiosity to look at the suggestions for the treatment of the central dome. We do not doubt that the question has been thoroughly studied, whether it ought to be treated as suggested by Sir John Thornhill's paintings, or not, and that there are good reasons to be given why the present mode of treatment should be continued; but we confess that we are



disappointed. The proposed treatment is an artistic deception; by aid of the painted architectural frame-work of the decoration, it adds another stage to the height of the drum, and diminishes very considerably the apparent span of the dome. We contend that the dome ought to be treated truthfully, the whole dome treated as a dome. We are aware that this change of treatment would produce a very great alteration in the general effect of the dome, it would tend to diminish considerably the apparent height; but, on the other hand, it would give a truer sense of the vast span of the dome; a few sweeping curves from the base to the crown of the magnificent vault, with an arrangement of the subjects in several not too strongly marked horizontal bands, would give its due proportions to that noblest feature of the building. We would suggest that a little ingenuity in the design of the pavement under the dome, and in the treatment of the corner piers might fully restore, in its true place and by legitimate means, the sense of height lost by abandoning Sir John Thornhill's treatment of the dome. And in that case the result would be in every way nobler than under its present aspect or its proposed treatment. To decorate this grand dome will need a painter of genius. The general idea of representing the heavenly Jerusalem in it seems to be worthy of all praise. The general outline of the present design would still stand under the conditions we have suggested, only the lower part of it would be brought down into the drum, leaving the whole dome for the display of the heavenly hosts and the armies of the redeemed. Oh! for another Raphael, to treat such a design on such a scale of grandeur!

The idea of representing the Creation in the small western dome seems to be unexceptionable; and that of rivalling Ghiberti's bronze doors at Florence, in the great western doors of St. Paul's. Of the two sketches of a western screen to the choir, we very much prefer that in the perspective drawing to that in the rough sketch which lies on the table. The sketch of the organ seems to indicate a satisfactory design.

## Baptismal Fonts.

**I**T is a somewhat remarkable fact that we do not find in our churches any fonts of earlier than Norman date. We very frequently find old fonts preserved in churches of later date; and we infer from this fact that the mediæval people had the veneration which was natural for the old font in which their forefathers had been christened; and preserved it, and continued it in use, when the old church, with which it was coeval, had to give place to a new structure. Many Norman fonts are preserved in Early English and Decorated and Perpendicular churches, but no Norman church has preserved the font of the Saxon building which it superseded. Nay, we have Saxon churches remaining, in which we might expect to find the coeval font; but of all the numerous churches which retain traces of their Saxon architecture, not one contains a Saxon font.

This naturally sets us to inquire what was the mode in which baptism was administered in earlier ages.

In all missionary times baptism has been administered as convenience dictated. John baptized in the Jordan, and Peter in the Tiber, and Philip baptized the Eunuch in some wayside fountain; Augustine baptized the Kentish men in the Swale, and Paulinus the Northumbrians in the Kennett. Peter baptized Cornelius and his friends in the house, perhaps in the bath, or in such a vessel of water as they brought him, and Silas the jailor of Philippi's household in like manner. Probably the earliest existing font is one in the Roman Catacombs, in that part of them called the Cemetery of St. Pontianus. A spring of water fills a square excavation on one side of the small chamber. The rock at the back is sculptured in two compartments. In the lower is the representation of a square-armed jewelled cross, with flowers springing from the stem. In the upper compartment is a representation of the Baptism of our Lord. He stands in the water; St. John on one side administers the rite, on the other stands an angel holding the baptismal robe. D'Agincourt assigns it to the fourth century; it is engraved in his "*L'Art par ses Monuments*," Sculpture, Pl. x. and also by

Perret in his "*Catacombs de Rome*," Pl. lii. But when a church was settled, a regular provision must have been made for the administration of this initiatory sacrament. The text-books tell us that baptism was reserved to the Bishop and was performed at Easter and Pentecost, in some places at Epiphany also, and in others on any great festival. We know that there were great baptisteries attached to the cathedral churches, within which were reservoirs of water; and we hear of as many as 3000 being baptized at Easter, at Constantinople, in the days of Chrysostom. Common sense suggests a question to which we do not find a clear answer in any of the text-books which we have consulted. What was the practice in the case of infants? We have reason to think that infants of Christian parents were usually baptized within a few days of birth; and we cannot suppose that every infant of Christian parents was carried to the cathedral city to be baptized. Is it not the case that all which is said of the reservation of baptism to the bishop, and to certain great festivals, and to the cathedral baptistery, applies to the case of adult converts only; but that infants were baptized by the nearest priest, or, in places where no priest was to be had, by the father of the child. This would be in accordance with our present practice. The parish priest baptizes all infants, but adult baptisms are still reserved to the bishop; for the first rubric in the service for the Ministration of Baptism to such as are of Riper Years, and able to answer for themselves, orders that, "when any such persons, as are of riper years, are to be baptized, timely notice shall be given to the bishop, or whom he shall appoint for that purpose, a week before at the least, by the parents or some other discreet persons." It is not unreasonable, therefore, that we should seek not only for baptisteries in the cathedral churches, but also for fonts in all parish churches.

Another point in the administration of the sacrament must be considered in reference to our subject. Though affusion was allowed in certain exceptional cases, immersion was the rule of the Church for many centuries. Therefore the laver in the old baptisteries was a reservoir, into which people descended by steps. But about the eleventh or twelfth century baptism by affusion became common in the Western Church. In the Saxon Church (with its Eastern traditions) affusion was expressly forbidden;

but the Normans (with their zealous adoption of Roman practices) would, in all likelihood, introduce the custom of affusion. How do these facts bear upon the non-existence of Saxon fonts and the abundance of Norman fonts in our churches?

In the Celtic churches of Ireland and Wales and Cornwall, we find something which reminds us of the primitive baptisteries. Mr. Petrie, in his "Ecclesiastical Architecture of Ireland," mentions a well at Tobar-na-Druadh, near Sheeps-town, co. Kilkenny; St. Bridgid's Well, at the Faughard, co. Louth; and Lady's Well, near Dundalk, which have stone vaulted buildings over them, like the contemporary "oratories" of the Celtic saints, and were probably used for baptism. Mr. Haslam, in the *Archæological Journal*, describes an oratory with a well in it at St. Madern's, Cornwall: "The oratory was built near a little stream, which flows under its south-western angle; here a well had been excavated, which is continually fed by the clear stream as it passes onward. The well is enclosed by rude masonry, having an aperture to the nave about four feet in length, and about one and a half in width." In Wales there is a holy well, the Fynnon Vair, at Wygfair, near St. Asaph, described and engraved in the "*Archæologia Cambrensis*," ii. 261, in which the spring rises at the west end of the church, and is enclosed in a stone basin of stellar plan, and is conducted from this well into the south transept of the church, in which another small bath or font is made to receive it.

History furnishes us with an illustrious example of a baptism in the Saxon Church, in a font which still remains. When Paulinus baptized Edwin, King of Northumbria, a little wooden oratory was erected round a spring of water, and the king was baptized therein; the permanent church was afterwards built so as to enclose this wooden oratory; the permanent church grew into the present York Minster, and the spring still exists in the crypt.

These, however, are all exceptional instances<sup>1</sup>, and the

<sup>1</sup> In a MS. Pontifical of the 9th century of Italian workmanship, is an illumination to illustrate the service for the Blessing of the Font, in which the font is represented as a large vessel, with a quatrefoil horizontal

questions still remain unsolved—How did the Saxons ordinarily practise baptism? How is it that we have no Saxon fonts left in our churches.

We have a considerable number of Norman fonts, all of the same type—a great bowl of stone, more or less ornamented with sculpture. They are usually of such a size that an infant



1. West Haddon, All Saints.<sup>2</sup>

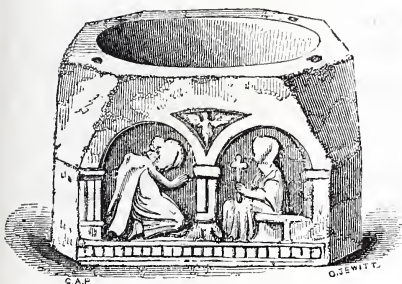
might, with some inconvenience, be immersed in them; probably, had they been intended for the usual practice of immersion, they would have been still more capacious. The series of illustrations which we have introduced in this paper<sup>2</sup> will show their general character. No. 1, from West Haddon, All Saints,

section, standing on the floor of the Baptistry. An adult and a child are being baptized in it, and a second child is just about to be immersed in it at the same time. It is engraved in D'Agincourt's "*L'Art par ses Monuments*," Painting, Pl. xxxix.

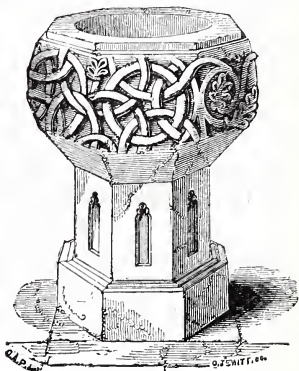
<sup>2</sup> We are indebted for the loan of the woodcuts to the kindness of Messrs. James Parker and Co., of Oxford and London.



North Hants, is one of primitive shape, a cube of stone, with a circular basin hollowed out of its upper part, and with the upper part of the sides, to the depth of the basin, covered with sculpture, the lower part of the block being left plain as a base. The subjects of the sculptures are from the Life of our Lord. One seems to be His baptism in Jordan. Our Lord stands up to the middle in water; St. John, on one side, administers the rite, an angel, on the other, holds the baptismal robe; it is the traditional mediæval way of representing the event, we have already noticed it on the back of the font in the Roman Catacombs. The other subject seen on the engraving is the triumphal entry into Jerusalem. No. 2, from Finedon, Northants, is a shallower cube of stone,



2. Finedon, St. Mary-the-Virgin.



3. Thornbury, St. Matthew.

intended, no doubt, to be placed upon a separate base. The upper angles of the cube are chamfered off so as to reduce the surface to an octagon, but the basin is of circular form. The sides are here also ornamented with sculpture, under double arches. The subject presented to the spectator is probably the Annunciation to the Blessed Virgin Mary. We give No. 3, from Thornbury, Northants, as a curious variety in the shape of the bowl. The knotwork is a lingering feature of the ornamentation of an earlier age, with incongruous foliage terminations, which sufficiently indicate its actual date. The pedestal, on which it is mounted, is of some centuries later date. In No. 4, from



4. Chaddesley Corbett, Worcestershire.



5. Belton, Lincolnshire.

Chaddesley Corbett, Worcestershire, the font has the shape of a vase, and is completely covered with ornamentation. Both the interlaced work and the animals with convoluted extremities, are in the style of Saxon work, still it is probably of Norman date. No. 5, from Belton, Lincolnshire, approximates more nearly to the fonts of subsequent date in its octagonal-shaped bowl and the general design of its ornamentation. The shafts and base on which it has been placed are of later date.

### Hatfield Church, Yorkshire.



THE church at Hatfield, near Doncaster, whose restoration was inaugurated on the 8th of last month by the Archbishop of York, is seldom visited and little known even by those who are interested in architecture. The village in which it stands is now a remote and decaying place, and to many it will be a surprise to hear that there is another Hatfield besides the one in Hertfordshire, whose church was restored and reopened the other day. Yet Hatfield in Yorkshire was once a place of con-

sequence, the habitable centre of a wild and desolate district of moor and meer, the mother church of several surrounding parishes, and a royal demesne. It is first mentioned in Bede's account of the battle fought *in campo qui vocatur Hethfelth*, by Edwin, king of Northumbria, a convert of Paulinus, against Cadwallo, king of Wales, and Penda, the Pagan king of Mercia, A.D. 633, in which Edwin was slain. In Domesday Book, Coningsburgh and Hatfield are said to be held by Harold. Hatfield formed part of the immense possessions granted by William after the Conquest to William de Warrenne, and it remained in the ownership of his descendants till A.D. 1349, in the reign of Edward III., when it became royal property, and was settled on the princes of York. When they ascended the throne, it became a demesne of the crown, and the hunting-lodge at Hatfield was dignified, says Hunter ("History of the Deanery of Doncaster") by the name of palace. It could not, however, have been a building of much pretension. Leland describes it as "meanly builded of timber." Two writs of Edward III. are dated from Hatfield, and his second son, William of Hatfield, who died in infancy, was born here.

The great attraction of the district to the De Warrennes and their royal successors seems to have consisted in the famous "chase," and the sports to be found there. The level of Hatfield Chase comprised in extent an area variously estimated at from 70,000 to 180,000 acres, according probably, as more or less of surrounding moorland was included in the computation. Until the seventeenth century it was little cultivated, and it swarmed with deer, swans, and wild fowl. Nearly half of its extent was under water a great part of the year, and there were always several large meres abounding with fish. One of the largest of these meres lay between Thorne and Hatfield, and by its overflowings, probably rendered communication difficult between the two places, for one of the arguments by which the people of Thorne, which place was at first a chapelry of Hatfield, supported a petition for their constitution into a separate parish, was that it was impossible at certain times of the year to take their dead to Hatfield to be buried. In 1356 Edward Balliol, in sporting over Hatfield Chase, made what would be thought a fair bag even in these days, consisting of 16 hinds, 6 does, 8 stags,

3 calves, 6 kids. In the park he killed several head of game; and in the ponds, 2 pikes of  $3\frac{1}{2}$  ft. in length, 3 of 3 ft., 20 of  $2\frac{1}{2}$  ft., 20 of 2 ft., 56 pickerels, 109 perch, roach, tench, and skelys, and 6 bremes and bremettes.

De-la-Byrne, who lies buried in Hatfield Church, has recorded a day's hunting enjoyed here by Henry, Prince of Wales, A.D. 1609. Charles I. sold these barren moors and lakes to Cornelius Vermuiden, a naturalized Dutchman, to drain and cultivate. Since that time the waste land has been gradually reclaimed; the meres have disappeared, and good roads traverse what were impassable morasses. Yet there are still close to Hatfield vast tracts of unreclaimed moor, where the rider may suddenly find his horse sink under him to the girths, and which suffice to give some idea of what the whole district was before the enterprising Dutchman undertook to improve it.

The church, from its great size and imposing design, may fairly be called a magnificent building: it is cruciform, with nave and aisles, transepts, chancel with spacious side chapels, and a lofty central lantern tower. The west doorway, with its receding orders and shafts, is a fine though simple example of late twelfth-century work, and the south entrance belongs to the same date. The nave arcades are of a vigorous Transitional character, and very finely designed. (In the neighbouring church of Thorne the nave arcades are so precisely similar to these in detail that one cannot but suspect they are designed by the same hand.) Nothing more remains of the early church except the massive substructures of the four piers of a central tower which occupied the same space as the present tower, proving that the church was as large in the twelfth century as it is now. The north aisle of the nave was built in the fourteenth century, and contains several good windows of that date. This aisle is remarkable for the arches thrown across it to support the nave arcade, which even at that early date had begun to settle northwards: they rest outward on massive piers outside the church, and inward on half-piers built against the inclined columns of the nave arcade. The other parts of the church, together with the nave roof and clerestory, were built in the fifteenth century, and all at one time, with the exception of the handsome side chapels of the chancel, which are slightly

ater than the rest. The other fifteenth-century work, constituting, in fact, the greater part of the church, is very interesting from the fact that the whole of the tracery is formed with semi-circular-headed, uncusped, openings—a kind of work that occurs elsewhere in the south of Yorkshire, but is believed to be peculiar to that district. The date of several examples is known with tolerable certainty, and falls within the latter part of the fifteenth century. The date of that at Hatfield is fixed approximately by the arms and crest of “Savage,” which appear on the tower. Hunter identifies these arms as those borne by Sir Edward Savage, who was in great favour with Henry VII., and was made keeper of the park at Hatfield and master of the chase. His brother Thomas, who also was a great sportsman, was afterwards promoted by the same king to the Archbishopric of York A.D. 1501. This brings the date of the Perpendicular work at Hatfield down quite to the end of the fifteenth century, and suggests that the splendid restoration of the church at that time is due to Sir Edward Savage, then master of Hatfield Chase.

The chancel is separated from the nave by a sumptuous rood-screen which still retains its loft, and the bracket and mortise for the rood. The character of the work is extremely late, and the ornament with which the posts and panels are covered, although retaining the forms of Gothic tracery, is executed like Elizabethan or Jacobean work by merely sinking the pattern from the flat surface of the wood.

The church contains several other objects of interest. There is a huge “*Peter's Pence*” chest hewn out of a solid tree-trunk, and banded with immense straps and clasps. Several pieces of armour hang on the walls, dating apparently from the civil wars of the seventeenth century; and there is a volume of Jewel's works, printed half in black letter and half in Roman character, and chained to an oak desk.

The restoration which has just been carried out, under the direction of Mr. T. G. Jackson, of London, architect, is any thing but a complete work. The church is so large and the population so small, comparatively, that it has not been possible to raise enough money to do all that ought to be done. Still, much has been accomplished. Galleries and high pews have

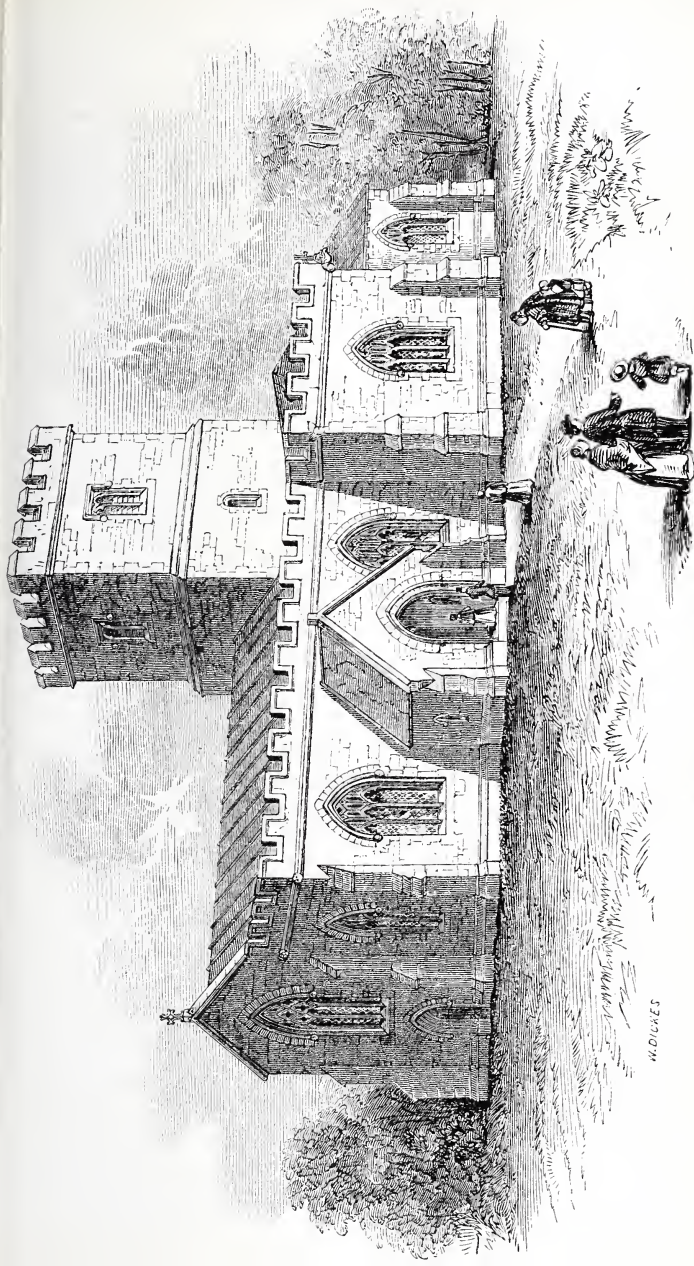


been swept away, whitewash and paint have been cleaned from masonry and woodwork, the whole church has been newly paved, and floored, and warmed, the greater part of the roof has been covered with new lead, and four of the nave piers have been underpinned and rebuilt, the superstructure being meanwhile carried on shoring. Low and open seats are provided for the congregation in the eastern part of the church, about half the nave and the whole of the aisles being left unoccupied, which adds much to the effect of the interior. The central lantern is restored to view by the removal of a modern ringing-floor, and thrown open to the height of 56 ft. from the pavement. The admission of a flood of light into the centre of the building by the four large lantern windows is not the least of the improvements that have been made. The eastern part of the chancel has a pavement of Messrs. Powell's opaque glass, and the rest of the floor between the seats is paved with Godwin's tiles. The glass for the east window is now being made from the designs of Mr. H. E. Woolridge by Messrs. Ward and Hughes. The warming apparatus was supplied by Messrs. Frazer, of London. Mr. Wood, of Doncaster, was the contractor for the general work.—*The Builder*.

### Maiden Newton Church, Dorset.



HIS church is a large cross church of different dates, the south doorway with semi-circular arch and zigzag mouldings, indicating the Norman date of the earliest existing portion of the fabric. The rest, of various dates, possesses no features of special interest. It is, however, a fine large village church, and is represented in the opposite woodcut as restored a few years ago under the care of Mr. B. Ferrey, the architect, with the help of a grant towards the expense from the Incorporated Church Building Society.



Maiden Newton Church, Dorset.



## On Churchyards.



THE great majority of our Churches have in this generation undergone a restoration: the great majority of our Churchyards still lie neglected. People—the clergy included—need to be roused up to an appreciation of the disgracefulness of the condition in which they are content to leave the courtyard of God's house, and resting-place of the dead. Just as a generation ago, people took for granted the rotting furniture and damp-moulded walls and general disrepair and dirt of our churches, so people take for granted the leaning headstones and ruinous altar-tombs, rank grass and nettles, and general neglect and shabbiness of our churchyards. We most of us have learnt to understand that God's house ought to be at least as handsome, as well furnished, as much cared for as our own houses; does it not follow that the churchyard ought to have as much expense bestowed upon it in laying out, and as much care in keeping up as our own gardens? Yet the condition of the great majority of our churchyards is nothing less than disgraceful—disgraceful to the clergy and the churchwardens and the parishioners, and to all who have any responsibility with respect to them.

The neglect is the consequence and indication of a weak place in our popular theology—one of its many weak places—with respect to the state of the departed. The number of Church people who do not realize the meaning of the article of the Creed, "I believe in the Resurrection of the body" is very large; the number who have difficulties about the article "He descended into hell" is also very considerable; there are not a few who refuse to accept the doctrine of an intermediate state between death and resurrection, because they confound it with the Romish doctrine of Purgatory; they believe that the soul at death goes straight to heaven or to hell; and, once happily rid of the body, why the soul should ever be plagued with it again, they cannot comprehend. This false spiritualism, this taint of Manichæism, extends very widely through the popular theology, and is mischievous as far as it extends, and tends continually to

run into still more fatal error. It affects the view of sin and of repentance, making men think lightly of the sins which the body commits, because the mind does not approve them; it affects the view of the incarnation, leading many into unconscious Sabellianism. The restoration of our churches sprang out of a revived apprehension of the idea of public worship, and the restored church and service in turn help to revive more and more widely, and to raise to a higher level the idea of the worship of the Church of Christ. So the restoration of the churchyards would help to awaken men's minds to an apprehension of the doctrine of the resurrection; of Christ's resurrection, and our resurrection in Him; of Christ's resurrection and all the other truths—incarnation, suffering, sacrifice, ascension, intercession, judgment—which revolve round that cardinal point of the Christian Faith.

What are we to do with our churchyards? Just one word as to what we ought not to do with them. We ought not to do as it is being proposed to do in London and some of our towns, to disconnect them from the churches, get rid of their funereal associations, plant them out in the taste of French *jardins publiques*, and use them as places of public recreation.

But what are we to do with them? The first question of difficulty—and the answer to it affects all the rest—is what are we to do with the monuments and with the graves? In many cases they will stand very much in the way of the improvements we should like to make, but we are not prepared to advise any elimination of them on a large scale. Some may be sunk a little deeper in the ground, some of the dilapidated altar-tombs may have their upper slab placed flat on the earth, a few stones which are broken and defaced may be taken away; but though the churchyard may be too crowded with monuments, and the majority of them may be large and ugly, we must accept them and make the best of them. Shrubs judiciously disposed, may be made to screen some of them; some may have ivy planted and allowed to grow over them; some may be partially veiled by flowers planted on the graves. By such methods as these, a good deal of the stone may be got rid of and replaced by foliage in the *coup d'œil* of the churchyard.



In the same conservative spirit we deprecate the levelling of the mounds which it is usual to heap over the graves in our country churchyards. There is a great deal of antiquarian interest in these mounds. The tumulus is perhaps the most ancient kind of monument and the most universal in the world. The Bartlow hills on the borders of Essex and Cambridgeshire are Roman examples of them; the mounds which are scattered over Salisbury Plain give us various modifications of British and Saxon forms of them; and these low mounds in our village churchyards show us how the people have retained the traditional monument of their forefathers. There is a wonderful appropriateness in this monument, "Out of the ground wast thou taken; for dust thou art, and unto dust shalt thou return:" This little mound is the portion of kindred earth displaced by the body which has been deposited beneath, and here it lies on the grave as the alabaster effigy lies on the knight's grave in the chancel, each in its way is the *vera effigies* of him who lies below. If we were going to lay out the churchyards like a flower garden in lawns and shrubberies and flower beds, these mounds might be in the way. But we are going to recommend that it be laid out as what it is, a churchyard—a field of the dead; so we recommend instead that the mounds be made shapely and covered with turf, and retained. We have no objection to flowers in the churchyard. Let them be planted on the graves wherever those to whom the graves are of interest please to do it. Alas! how often we find the flowers thus planted under the influence of the first burst of grief, left to run wild in a very short time. Where they are perennials the Sexton may trim them as part of the decorations of the churchyard, where they are untidy he must clear them away. We have no objection to a border of flowers on each side the walk which leads up to the church door, or to a narrow border round the church walls, or along the churchyard walk, but we do object to laying out the whole ground in beds as if it were a garden; the main area should be of turf well kept. We object equally to making it a shrubbery of ornamental shrubs, or to making it gloomy with cypresses, or sentimental with weeping willows. In a crowded suburban churchyard where there is no space for turf, and every thing is artificial, we have seen evergreens and

willows introduced with an effect good of its kind; but in country churchyards, we advocate the use of forest-trees, a lime avenue over the walk up to the church porch, elms dotted about, a yew-tree on the south side. These with turf well kept, and graves properly cared for, will give our churchyards the solemn beauty which is appropriate to them. A churchyard cross beside the path to the south door of the church, was an ancient ornament of the churchyard which might well be restored. A wooden lych-gate to a country church, or an ornamental stone gate to a town church, would give dignity and picturesqueness to the entrance to the court of God's House.

### On the Nomenclature of the Gothic Styles.



VERY year the Architectural and Archæological Societies make a holiday of a day or of several days, when the members and their friends scour the country and visit the objects of interest which lie within reach, and learned professors point out to the less learned visitors the things which they ought to look at, and tell them what they ought to know. To Mr. E. Sharpe the credit is due of having organized and carried on for several years a modification of this idea, probably equally pleasurable and still more instructive. He selects some tract of country, and studies the churches and old buildings within easy reach, and invites some thirty or forty gentlemen to take part in the excursion, and he himself acts as conductor. He points out to the young architect and the amateur, the architectural features of the buildings, and no one is more competent to do it. He also, we believe, charges himself with all the trouble of organizing transit, commissariat, and quarters, and does it much to the satisfaction of his friends. We heartily recommend Mr. Sharpe's excursion to our friends who care about architecture, as an opportunity for a pleasant and profitable holiday. This year the excursion was through part of Northants, a county rich in fine architectural remains. We do not propose to give an account of the excursion but we desire to transcribe

some remarks which Mr. Sharpe made after dinner on the first day, on the loose and unsatisfactory state of our nomenclature of the Gothic styles, which we think ought to lead all who are in the habit of talking and writing on architectural subjects to take the matter into serious consideration—a step which will probably be followed by their taking pains to be more accurate in their language in future.

“It is obvious,” said Mr. Sharpe, “that along with finer perceptions as to characteristic treatment of different phases of Mediæval art,—differences of detail, which require only to be pointed out to be at once recognized and appreciated, and the knowledge and detection of which increases immensely the interest we take in its study,—it is clear that along with advanced knowledge of the true history of this admirable progress comes also the necessity for a minuter classification of its different periods, and of fitting terms by which to distinguish them. And here, in fact, we touch on the greater difficulty that the architectural student has to contend with. Not only are the terms which we have employed for the description of our buildings, so long as we classed them by centuries, inadequate for our present purpose now that we have learned to divide them almost by decades; but there is at this moment the greatest want of unanimity, on the part of those who write and speak on this subject, in the terms that they employ; nor do they indeed always employ the same term when speaking of the same thing. I will give you two remarkable instances of this want of definiteness on two recent and prominent occasions.

“On the recent visit of the members of the Architectural Conference to Westminster Abbey, Sir Gilbert Scott was good enough to give them a description of the building, and in the course of his description he made use of the following terms as applied to different portions of the works of the Abbey. After having noticed the *Anglo-Saxon* and *Norman* remains, he spoke of those belonging to the great *Transition from Norman to Early English*, or rather, he added, from *Romanesque to Early Pointed*. He next spoke of the *transition from Early Pointed to Middle Pointed*; but corrected himself farther on by calling the latter the ‘*pure Late Decorated style*.’ He speaks also of ‘*Henry III.’s style*,’ and of the ‘*transition from the Middle*

*Pointed to the Perpendicular;*’ and lastly of the ‘*Tudor style*,’ and of that development of it which he recognizes as the ‘*Fan-groining*’ style.

“Now, if the ‘imaginary individual’ to whom Sir Gilbert Scott professed to address himself on this occasion, and whom he supposed to be somewhat ignorant of the subject, were really present during the delivery of this address,—what remote notion could he possibly form of the nature of the architecture of Westminster Abbey from the terms in which it was thus described? And would not the ten or twelve terms which the learned Professor employed for this purpose be likely to confound and deter him from further approaching a study, the very threshold of which is encumbered with technical difficulties of so formidable a kind?

“On the other hand, we have the president of the Northern Architectural Societies urging that the styles of Gothic architecture should be named ‘from the centuries, or, better still, from the kings’ reigns, because they possess many characteristics not covered by the old definitions.’

“Now, what the death of one king, or the coronation of another, can possibly have to do with the progress of architecture, it is difficult to conceive, nor yet why it should be perceptibly changed at the close of each century. Nevertheless, we find Mr. J. H. Parker realizing this idea at the recent meeting of the Archæological Institute at Southampton, by describing the Gothic remains of the neighbourhood as twelfth, thirteenth, fourteenth, or fifteenth century work, varying his descriptions by designating some of it as Edwardian, and as work of the Periods of Henry II., Henry III., Henry VII., &c.

“Were this system to be adopted, we should have no less than fifteen periods, corresponding with so many kings, between the eleventh and sixteenth centuries.

“The indefiniteness of the first of these terms,—twelfth-century work,—is obvious when we remember that that period covered the whole of the Norman work of Peterborough Cathedral, which was commenced 1117; the whole of the numerous and remarkable works of the Transitional Period; and the choir and eastern transepts of Lincoln Cathedral, its lancet windows and clustered columns. What possible idea could this term then

convey to Mr. Parker's hearers at Southampton? To me it seems infinitely more practical and sensible to accept the six great classes into which our national architecture, from the Conquest to the Reformation, naturally divides itself, and which every one in his descriptions has now more or less begun to recognize, and to fix, by common and unanimous consent, on the terms by which we shall distinguish them.

"This we have, I think, a right to demand. As regards the selection of these terms, I am, for my own part, quite indifferent. I have, as you know, proposed terms to apply to these six periods, but I have also, as you know, more than once offered to throw them over if better ones can be found, or others to which more universal assent can be obtained. Till these be offered, I shall retain my own as answering the purpose sufficiently well. It is certainly preferable if possible to retain old terms than to adopt new ones; but there are objections to two of the terms already in use, as applied to the new division, which have always appeared to me insuperable.

"It was in the middle of the twelfth century that the influence which Norman art had exercised for ninety years over architectural design in this country began to decline. The next half-century was signalized by that remarkable contest between two rival systems, the Circular and the Pointed, which ended, at the close of the twelfth century, in the supremacy of the pointed arch in all parts of the building. During the forty-five years of this great Transitional Period, more churches were erected in England than at any subsequent period within the same lapse of time; they show great fertility of invention, great vigour and nobility of design, and, in certain parts, great richness of ornamentation. That they were built by native artists there cannot be a doubt, for in the treatment of their details they are, with a single exception (the choir of Canterbury Cathedral), totally unlike the contemporaneous work of other countries, especially that of Normandy.

"I claim then, for the architecture of this period, the importance and originality of which is not even yet sufficiently recognized, the credit,—first, of its being the earliest English architecture, subsequent to that of the Saxons that we have; and, secondly of its being the first Pointed architecture that



this country ever saw: for the Pointed arch, first introduced into the arches of construction as a measure of utility, and subsequently used in the arches of decoration, prevailed throughout its entire duration. To call any other than this period, either Early English or First Pointed, is then impossible. And to limit the application of these terms to this Early Pointed period, after their long use in another sense, appears to be equally so.

“What is absolutely certain is, that we cannot go on as we are at present, with four systems of nomenclature used by different writers, and two or three used indifferently, as we have seen, by the same writer. How soon we shall arrive at the unanimity in this respect that is so desirable, is difficult to say; meanwhile our course is a simple and an easy one.

“You have already recognized the advantages which an intelligible classification, and simple and definite terminology, bring to the student; and the rapid and suggestive manner in which their use enables you to seize upon, and retain the characteristic features of a building, to be utilized hereafter in the same way that the old masters themselves used them; for, rely upon it, they were students in the same way that we are ourselves.

“To learn the grammar of their art was as essential to them as it is to us; and there is no reason why you, if you become as thoroughly imbued with the spirit and feeling of the style in which you design as they were, should not be as independent and as original.

“It is true that there are some to whom originality is impossible: such men are condemned to copy; they have simply mistaken their calling. They belong to the residuum of which Sir Gilbert Scott speaks in the otherwise excellent address to which I have already referred, and from which I will read an extract, that I venture to think is not inapplicable to the objects of our present meeting, and to those who have attended it and others in this and former years. It embodies, at all event, the sentiments which led to the establishment of these annual excursions:—


““One valuable means of perfecting our knowledge of architecture, is by measuring, sketching, and studying over and over again such buildings as those we have now around us, till we have mastered their principles, and

have thoroughly imbued our minds with the character of their detail. If we do this with any thing like system, we shall do. We ought, at least, to attempt it. Some of us have done so with more or less success. Unhappily we cannot afford to be so polite as to shut our eyes to facts. There is a residuum of architects who pay no attention whatever to the cultivation of their artistic powers: who are architects only in name, and whose works are a disgrace to the architectural works of the nation.'

\* \* \* \* \*

“There is an admirable race of young architects coming up—men not much known, and very little patronized by the public, but men who are following up, heart and soul, the work which their predecessors have attempted—the revival of Gothic architecture in this country; and whether we are to go on to the natural end of our term, or whether we are to be sacrificed at the behest of newspapers and reviews, I hope it will be to the school of rising architects I have mentioned that our works will be committed, for then we shall have hope for the future.’”

## Fire ! Fire !

“EHOLD how great a matter a little fire kindleth !”

A spark falls on the pitched rafters of St. Mary Magdalene's church, Paddington, and the roof is burnt and the furniture and building injured; a ladle full of solder is upset, and Canterbury Cathedral is set on fire. Happily, in both cases, the damage is not so great as it might have been, and in the latter case nothing of historical interest is lost. Canterbury was fully insured, and the zealous congregation of St. Mary's in a few days contributed money enough to reconstruct the roof over their heads more handsomely than ever. But it is to be hoped that those who ought to lay to heart the lesson will do so. Incumbents and wardens of churches, chapters and surveyors of cathedrals, respectable tradesmen employed in church work, and the workmen actually engaged in the work—all these ought to lay the lesson to heart, that a few minutes' carelessness of one man may burn down a new church which has just cost £20,000, or an ancient cathedral, the loss of whose venerable associations no amount of money could replace.

We address ourselves especially to the clergy, and wish to

impress upon them the importance of seeing to it themselves, that proper precautions are taken. A master plumber publishes in one of the newspapers a simple contrivance which he, like an honest man, always uses, whose use would probably have prevented the two fires we are talking about, and many others which preceded them. He has a sheet of iron with its sides turned up three or four inches and soldered at the angles to make it water-tight; this is filled with water, and in the middle of this "safe" as he calls it, stands the little charcoal stove which plumbers use to heat their irons or melt their solder. So that if a spark falls, or the solder is upset, it falls harmlessly into the water, instead of falling upon pitched rafters or upon timber dried by the suns of centuries. It would be very easy for the clergy to insist upon the use of such a "safe" where any plumber's work is being done about their churches.

### Mural Paintings.

**I**N the course of the restoration of South Leigh Church, near Oxford, which was reopened in August, an interesting series of fifteenth-century wall paintings were discovered under the many coats of whitewash. Information of this discovery was sent to the landowner, Mr. Coningsby Sibthorp, of Canwick Hall, Lincoln, to whose munificence the church in great measure owes its restoration. He immediately sent down Messrs. Burlisson and Grylls, of Newman-street, to report on the feasibility of their renovation. The report was favourable. The paintings (in distemper), though faded, were quite capable of recovery. And Mr. Sibthorp undertook at his own expense the charges of the work. The following is a description of these paintings, as now to be seen in the church. They are certainly of rare interest:—

"1. Over the Chancel-arch.—The Resurrection. On the north side, the saved; on the south, the lost. Two Archangels descend from the clouds right and left of the arch, blowing the trumpets of the doom. The Archangel who descends to summon the

saved is clothed in white; the Archangel who summons the lost is in dark raiment. Eighteen naked figures rising from their graves represent the saved. Among them a king and queen in their crowns (the king close to the corbel, the queen just above him), a Pope in his tiara, a bishop in his mitre, a monk with the tonsure, a merchant, &c. Above them a scroll inscribed, 'Venite, benedicti Patris mei.' On the south side of the chancel arch the lost are represented. In the upper part of the painting three figures rise from their graves weeping and lamenting. In the lower part of the painting a group of figures is being dragged down to the open mouth of Hell by a chain round their waists drawn by evil spirits of bestial form. The group of the lost which is in the power of these evil spirits contains twelve figures; among them a king, a queen, a nobleman, a monk, and a bishop. Above the painting is a scroll containing the words, 'Discedite, maledicti.' Satan himself is depicted here in the form of a serpent, commanding the evil spirits.

2. North-east Wall of Nave.—The Gates of Heaven. St. Peter with the keys. Six naked figures come up to the Apostle, the foremost of whom, who is crowned, he takes by the hand. He is habited in a black cope with morse. Behind is an open archway with groined roof in a castellated building, over the battlements of which are seen angels with outspread wings; the spires and shrines of the heavenly Jerusalem in the background.

3. South Wall of Nave.—The Weighing of Souls. A painting, 10 ft. 11 in. high, representing the scene described in the 12th chapter of the Apocalypse, wherein the Church, symbolized by the woman clothed with the sun and with the moon beneath her feet, and the twelve stars round her coronet, is introduced in combination with St. Michael the Archangel. The latter wields his sword above his head, and his golden wings outspread stretch across the field of the picture. He holds in his hand scales, wherein he is weighing a saint against an evil spirit. The latter is weighing light, and blows a trumpet to summon his fellows, who are flocking to his assistance from the open mouth of the dragon in the bottom corner of the painting at the right hand. The two main figures of this painting are very striking. The woman, with her bright flowing hair and golden coronal, surrounded by the twelve stars, her robe

emblazoned with golden suns, and the moon beneath her feet, and St. Michael, with the cold gaze of the passionless Archangel, are figures not easily forgotten. There is a rich border round this painting (similar in detail to those in missals of the period). The birds in a rich diaper eastward are supposed to represent the cognizance of the Perrot family, formerly resident in North Leigh. The head of the family was a natural son of Henry VIII., and was Viceroy of Ireland. 4. North Wall of Side Aisle.—St. Clement of Rome, bishop of that city in the apostolic age. He is represented in the full episcopal vestments of the period of the painting—chasuble, dalmatic, stole, alb, gloves, mitre, with crozier in his left hand, in the act of giving his blessing with the right. The symbol of his martyrdom, the anchor, is attached to his right wrist. He is said to have been martyred by drowning in the Crimea. 5. East Wall of Chancel, south of east window.—The Annunciation. The Blessed Virgin stands looking upwards, with her symbol, the lily, in her hands. The Dove, symbol of the Holy Ghost, descends upon her. This painting is the latest in the church, more variety of colour being introduced in it than is seen in the older ones. The oldest in the church are ‘The Resurrection’ and the ‘Weighing of Souls.’ Later paintings were taken off the walls before arriving at these, all being under several coats of whitewash.”

### The Albert Memorial.



THE Albert Memorial at Kensington still lacks the principal statue, but, with that exception, it is finished, has been opened to the public, and may be dealt with by the critic. No doubt it is the most sumptuous monument erected to any individual for a very long time, and is, in some respects, the finest work of the kind in Europe, and a worthy illustration of the state of art in England in this third quarter of the nineteenth century. We do not attempt any description of it, because in



its general outline it is already known to the public, if not from actual sight, at least from the numerous engravings, and Sir Gilbert Scott's hand-book gives a detailed account of the architecture and explanation of the sculpture and other adornments for those who need the information. But we venture to express an opinion that the work would not have suffered as a work of art if the designer had been restricted to the expenditure of a much smaller sum of money. We should probably have had less of costly elaboration, but more simplicity and breadth of treatment and effectiveness of outline. We venture to think that there is too much detail and too much gilding in the upper part of the monument; and that all this Gothic gilt and bronze and mosaic and coloured jewellery is incongruous with the classical white marble podium and the white marble corner groups. Moreover we are apprehensive that the work will not stand our climate. In fifty years' time, the red brick and cream-coloured terra cotta of the Albert Hall, opposite, will have toned down slightly, and will look as well or better than they do now: but will the gilding and bronze of the upper part of the Memorial have resisted rust? will not the elaborate detail have given lodgment to soot and dust? and will not the surface of the white marble have become roughened by the chemical action of the atmosphere, and then discoloured and streaked with dirt and rain?

### The Exeter Cathedral Restoration.



THE Dean and Chapter, acting with their architect, Sir Gilbert Scott, have, after patient deliberation, decided what shall be done with the screen that separates the choir from the nave of the cathedral. Our readers will remember that about this screen there was a war of words when the restoration commenced. One party advocated its removal, and the other insisted upon its retention. The Dean and Chapter were averse to the removal, and Sir Gilbert Scott strongly opposed it, intimating

that if it was intended to pull down such an interesting relic of antiquity another architect must be employed in his stead. Both with the Chapter and the architect the propriety of piercing the screen was allowed to remain an open question, but at last the matter has been settled, and settled in a way which will, it is hoped, prove satisfactory to all concerned. While adhering to their determination to retain the screen proper, and to the belief that the organ cannot be placed in a better position than where it is—at the top of it—they are agreed that the general appearance of the building will be improved, and the convenience of the worshippers be increased, by the perforation of the stone and rubble wall of separation against which the return stalls of the choir rested. The inner arches, now filled up by rough masonry, will be cleared out, and open stonework, similar to that which runs down the north and south aisles, from the reredos to the screen, will be extended across the back of the screen, and against it the western stalls will stand. This piercing of the screen will afford a partial view into the choir from the nave, and will enable people in the nave to hear the service, and probably the preacher, from the choir. Sir Gilbert Scott fully approves of this plan of dealing with the screen, because the principle of preserving what is worthy of preservation is adhered to, and the objection to the complete cutting-off of one part of the building from the other by a thick wall is surmounted.

Another important resolution arrived at by the Chapter is that there shall be no interruption in the work of restoration. They have undertaken the risk of directing that the restoration of the nave shall be commenced as soon as the choir is completed. They thereby incur a serious responsibility, as this second portion of the costly enterprise will entail an outlay of £10,000, and towards that amount the balance available after payment of the cost of the choir and Lady Chapel re-beautification is only about £4000. Trusting to the generous support of the public to raise the balance of £6000, Sir Gilbert Scott will be instructed to consider and advise upon the works required for the nave's restoration as early as possible. It is not intended, we understand, that the ceiling of the nave shall be coloured, or the floor paved with marble, as in the choir and Lady Chapel,

the nave being regarded as in some degree the vestibule to the more important part of the sacred edifice. But in the nave there is much fine and delicate carving, requiring careful handling—the minstrels' gallery for instance—and an idea of the extent of the reparation may be gained from the estimate that, in addition to the 80 tons of Purbeck marble used in the choir, 100 tons will be needed for the repair of the shafts of the pillars in the nave.

By October or November it is anticipated that the eastern end of the church will be so far out of the hands of the stonemasons that the erection of the stalls may be commenced. The woodwork, which is of an elaborate character, has been entrusted to the eminent London firm of Farmer and Brindley; its erection will occupy several months. Lady Rolle provides the benches, the reading-desk, and a grand lectern, of the value of 200 guineas, for the Lady Chapel. Under the most favourable circumstances, it is understood that the choir will not be finished until May next; and till then, of course, the nave cannot be transferred to the workmen. The Dean and Chapter are particularly anxious that the daily celebration of Divine Service shall not be discontinued at any time, and there seems a fair prospect that, under their judicious direction, the restoration of this grand old fane will be carried out as satisfactorily and expeditiously as the most enthusiastic admirers of cathedrals could desire.

### Reviews.

*Recollections and Reflections.* By J. R. Planché. London, Tinsley Brothers, Catherine Street, Strand.

Mr. Planché's name is well-known as that of an eminent antiquary to many of our readers, who will dip with interest into these two very pleasant volumes of his recollections of a long life spent among authors, artists, and antiquaries. We wish especially to call attention to one place, in which he complains of the way in which the authorities deal with one of our most interesting national collections—the armoury in the Tower of London. We have heard the same complaint from others whose official acquaintance with the facts and whose knowledge of the subject render their testimony of value. The

authorities seem not to take an enlightened view of the historical interest and value of such a collection. They throw away opportunities of enriching it, and they put difficulties in the way of those who wish to study it. They treat it as a mere collection of "curiosities," which holiday folk come to stare at. The visitor who wishes to study the collection is hurried round by the beefeater, as he used to be round the Chapels of the Abbey by the verger. The whole matter needs attention. Mr. Planché says,—

"The Tower armoury is self-supporting. The money received for its exhibition renders it unnecessary to go to the House of Commons for assistance. The purchasing power already exists; it is the misapplication of it that calls for remedy. More than enough is taken annually for the payment of the requisite officers and attendants, and the purchase of antiquities. The surplus is now transmitted to the Paymaster-General, I believe. I respectfully submit that every penny received from the public for admission to the armoury should be expended in its improvement and preservation. In calling attention to these circumstances, I feel I am performing a duty to the public generally, as well as to that literary and antiquarian portion of which I have been for upwards of forty years a humble but hardworking member."

Mr. Planché enumerates the following among other objects of historical value which the authorities have allowed to slip through their fingers:—

"The complete suit in which Sir Philip Sidney was killed at the battle of Zutphen, the embossed figures on which were of solid gold. This national and magnificent relic was at Strawberry Hill, and is now at St. Petersburg.

"A heaume of the time of King John, now at Warwick Castle.

"The gauntlets of a fine suit, made for King Henry VIII., now in the Tower, *imperfect* from their absence. They had found their way out of the Tower, and on being brought back to it were ignored and refused by the authorities, and are now at Grimston.

"A most singular ancient helmet, probably as early as the time of Stephen, if not actually the helmet of that monarch, or his son, now in the Musée d'Artillerie, at Paris.

"Two other helmets, one temp. Henry III., the other of the fifteenth century, with part of the crest remaining.

"At the time these curious relics were rejected, a helmet, newly made at Vienna for theatrical purposes, was purchased at the price of 50*l.*, and is now in one of the glass cases at the Tower.

"The only armour at Alton Towers that could possibly have belonged to the great Talbot was suffered by some gentleman sent down by the Tower to pass into the hands of dealers. The back-plate, a most elegant specimen, sold for 10*l.*, and is now in the collection of Lord Londesborough, at Grimston.

"A chapel de fer of the twelfth century (unique), now at Geneva."

## Grants.

*In aid of Church Building, &c., made by the "Incorporated Society for Promoting the Enlargement, Building, and Repairing of Churches and Chapels."*

At a Meeting held at the Society's House, 7, Whitehall, 15th July, 1872 (the only Meeting in the present quarter) Grants of Money amounting to £2390 were made in aid of the following objects:—

*Building new Churches* at Eastwood, in the Parish of Rotherham, York; Newington, St. Mary, Surrey; Owlerton, in the Parish of St. Philip's, Sheffield; Stockton-on-Tees, St. John the Baptist, Durham; Wigan, St. Michael, Lancashire; Wimbledon, Surrey; and Wyesham, in the Parish of Dixon, near Monmouth.

*Rebuilding the Churches* at Allendale, near Carlisle; Cheswardine, near Market Drayton, Salop; Dorking, St Martin, Surrey; Huntington, near York; Leysdon, near Sheerness; Preston, Candover, Hants; Reading, St. John's; and Ysyppty-Ystwith, near Aberystwith.

*Enlarging or otherwise increasing the Accommodation in the Churches* at Backwell, near Bristol; Balcombe, Sussex; Bransgore, Hants; Bristol, SS. Philip and Jacob; Bruntingthorpe, Leicestershire; Bryngwyn, near Hereford; Clapham, Sussex; Colne Engaine, Essex; Flimwell, Sussex; Hatfield Peverell, Essex; Herne Hill, St. Saviour, Surrey; Hucknall Torkard, near Nottingham; Kittisford, Somerset; Linton, near Ross; New Brentford, Middlesex; Isle of Portland; Sheepscombe, near Stroud; Sittingbourne, Kent; Stepney, St Philip's, London; St. Keyne, near Liskeard, Cornwall; Tiffield, Northants; Welby, near Grantham; Wrampingham, Norfolk; and Tollesbury, Essex.

Under urgent circumstances the Grants formerly made towards Rebuilding the Churches at Easton-in-Gordano, near Bristol, and Silian, near Lampeter, Cardigan, were each increased.

A Grant was also made from the School-church and Mission-house Fund towards building a School-chapel at Goodwich, in the Parish of Llanwnda, Pembroke.

The Society likewise accepted the Trust of sums of money as Repair Funds for St. Peter's Church, Birkdale, Lancashire; and All Saints' Church, Blenheim-road, in the Parish of St. Giles, Camberwell.

### *Quarterly List of SERMONS preached, and MEETINGS held, in aid of the Incorporated Church Building Society.*

\* \* \* The letter O denotes Offertory; S, Sermon; M, Meeting; A, Association.

#### Canterbury.

(No remittance.)

#### York.

uly	4 North Ormsby, Holy Trinity .....	O £1 12 2
	25 Whiston .....	O 4 10 0

#### York (continued).

Aug. 14 Fylingdales .....	O £1 2 3
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#### London.

Aug. 16 Upper Clapton and Stamford Hill Church Fund .....	£ 37 13 6
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**Durham.**

Aug. 29 Newburn .....S£2 7 0

**Winchester.**

June 7 Bradley .....O 1 18 6  
 17 Hyde, Holy Ascension O 0 10 11  
 25 Millbrook .....A 1 11 6  
 26 Vauxhall, St. Peter's O 3 0 0  
 29 Merstham .....S 5 14 9

**Bangor.**

July 6 Llanwnda.....S 0 17 1½  
 Llanfaglan .....S 0 9 4½

**Bath and Wells.**

July 10 Draycot .....O 0 15 11

**Carlisle.**

Aug. 28 Wythop .....S 0 18 6

**Chester.**

Aug. 29 Liverpool, St. Nathaniel's .....S 2 15 0

**Chichester.**

Aug. 27 Bexhill, St. Mark's ...S 4 12 3

**Ely.**

June 5 Cambridge .....A 83 2 3  
 July 4 Great Catworth .....S 1 10 0

**Exeter.**

June 19 Lynton .....O 2 2 0  
 July 1 Mawnan .....S 1 2 2  
 3 Marwood (Special Fund) S 1 6 11  
 9 Egloshayle .....S 1 2 6  
 Exeter Diocesan .....A 90 6 3  
 19 Withecombe Rawleigh S 5 15 0  
 28 Stoke Fleming .....S 2 0 0

**Gloucester and Bristol.**

July 16 Shipton Moyne .....O 2 1 4  
 30 Hullavington .....S 2 15 6  
 Aug. 20 Bream .....S 1 2 0

**Hereford.**

June 21 Churchstoke .....S 1 15 6  
 Aug. 13 Lugwardine .....S 11 13 0

**Lichfield.**

June 5 Prees .....O 0 8 9  
 11 Derwent Woodlands...O 0 5 0  
 Aug. 28 Acton Trussell .....S 1 5 7

**Lincoln.**

June 4 Kelstern .....S 0 18 7  
 6 Grainsby .....S 0 8 3  
 Waith .....S 0 13 7  
 11 Coddington.....O 2 2 0

**Lincoln (continued).**

18 Stubton .....S£2 13 11  
 Dalby .....S 2 6 0  
 Sutterby .....S 0 12 0  
 July 6 Bitchfield.....S 2 3 0  
 20 Holbeach, St. Mark's O 0 15 0  
 „ St. Matthew's O 0 6 6  
 23 Mansfield, St. John's O 5 6 6  
 Aug. 7 Saleby .....S 3 4 0  
 8 Thurlby .....S 0 12 1  
 20 Irby-on-Humber .....S 2 3 0

**Llandaff.**

Aug. 21 Llanddewi Rhydderch S 0 15 4

**Manchester.**

(No remittance.)

**Norwich.**

(No remittance.)

**Oxford.**

June 17 Chinnor .....O 0 15 9  
 July 2 Lane End .....S 1 1 0  
 19 Witney .....S 4 0 4  
 Aug. 8 Middleton .....S 5 17 10  
 10 Henley-on-Thames ...A 3 2 0  
 13 Burton Abbots .....S 0 10 0

**Peterborough.**

(No remittance.)

**Ripon.**

July 22 Startforth.....O 2 0 0  
 Aug. 31 Ilkley .....S 2 16 1

**Rochester.**

June 14 Sydenham .....S 16 13 2  
 July 10 Elstree .....S 5 8 2  
 Aug. 2 Watford .....S 9 2 6  
 7 Mountnessing .....S 1 1 0

**Salisbury.**

(No remittance.)

**St. Asaph.**

(No remittance.)

**St. David's.**

Aug. 24 Taf Vechan.....S 2 14 0  
 29 Jeffreyston .....S 1 0 5

**Worcester.**

(No remittance.)

**Sodor and Man.**

(No remittance.)



# THE CHURCH BUILDER.

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# The Church-Builder.

No. XLV.

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## St. Gabriel's, Newington Butts.



NE of the main thoroughfares of the Great City, leading from London Bridge southward, is at one spot suddenly reduced to an inconvenient and dangerous degree of narrowness, by the obtrusion beyond the line of houses of the old parish church of Newington. It is a dingy structure of red brick, with nothing of architectural beauty to make it worth while to submit to the practical inconvenience which its retention causes. It has accordingly been arranged between the civil and ecclesiastical authorities that it shall be removed for the improvement of the road, and a new parish church be built on a fine open site equally convenient for the inhabitants, and where a handsome new church will be an ornament to the neighbourhood.

The energetic rector desired for the well working of his great parish, to have a Mission Church in addition to the parish church; and when the present parish church is removed, and part of the site of church and churchyard thrown into the thoroughfare, the old churchyard will afford a convenient site for such a supplement to the ecclesiastical machinery of the parish.

The two churches were a little time ago put up separately to limited competition by selected architects. The conditions of

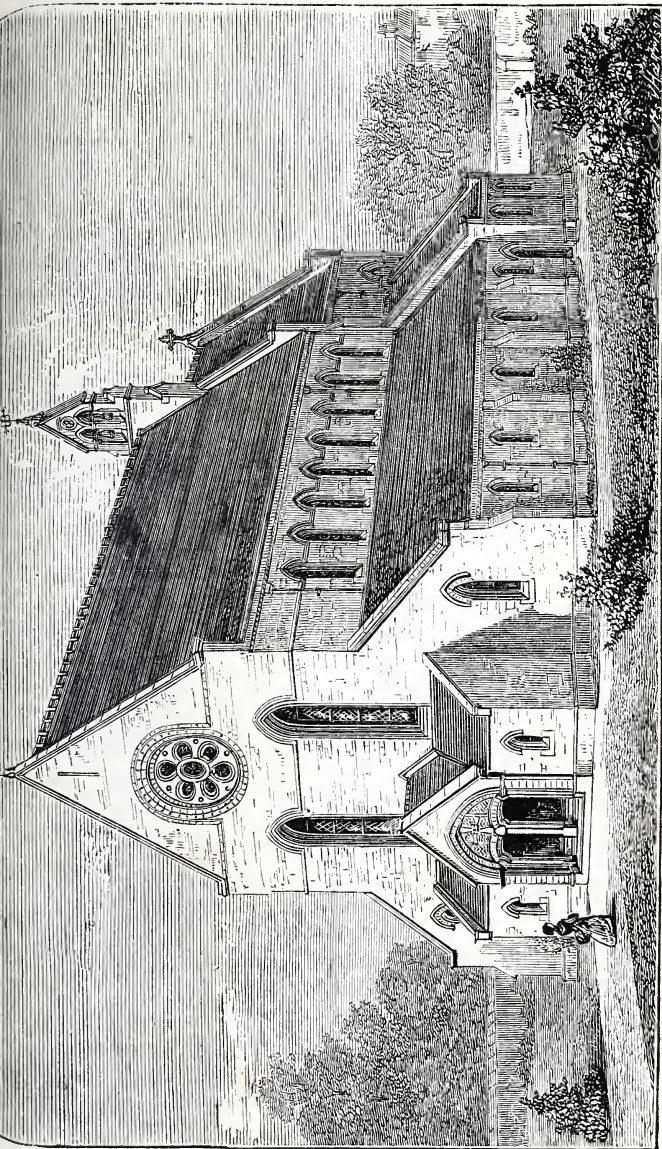
JANUARY, 1873.

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the competitions seem so good, and were found to work so well in practice, that we have taken leave to give them at the conclusion of this paper, for the guidance of Building Committees and others in this part of their work, in which dissatisfaction and disappointment are so often and so justly experienced.

Mr. Pearson, of Louth, was the successful competitor for the new parish church; Mr. J. Edward K. Cutts, of London, was the successful competitor for the mission church, with a design which received warm commendation from the professional referee. We give an illustration of the perspective view of this successful design, as an example of a "mission church," of the kind which is intended to be neither a mere mission room nor the church of a future independent district parish, but a permanent "tender"—to use a nautical simile—to the parish church. The church, designed to seat 600 people, leaves ample space in the sacarium and chancel, and gives two vestries for clergy and choir, and an organ-chamber, and an ample west porch. Its proportions are spacious and lofty; the architect's intention being to give dignity to his church by artistic design and fine proportions and solid work, and to economize by the use of brick as his building material, and by the avoidance of mouldings, ornamental carving, and such features as require skilled labour. The estimated cost of the building was a little over 3000*l.*; but the site being over the old graves requires a very unusual expenditure in making good the foundations, and the rise in prices in the building trades since the original estimate was given, will make the probable total cost of the church, including fittings, warming, lighting, &c., about 4300*l.*

The material is red brick throughout, stone being used only where it is positively necessary: the pillars of the nave arches are of grey-stone, to contrast with the red brick-work. The roofs are of deal covered with slates, finished with red ridge tiles; the ceiling of the chancel is arched, and shows the ribs on the main timbers only. It is hoped that the ceiling will be decorated with colour at some future time. The floors are of tile throughout, those within the chancel being enriched with encaustic tiles. The seats are simple open benches of deal



St. Gabriel's, Newington Butts.

[Architect, J. E. K. Cutts.]



stained and varnished. The choir-seats are of the same material, but more solid and ornamental in character. The other fittings, such as altar, altar-rail, pulpit, &c., are of oak. The church is heated with hot air and lighted with gas.

The nave is 75 ft. 6 in. long, 25 ft. wide, and 54 ft. high, to the ridge of the roof. The chancel is 28 ft. long by 25 ft. wide, and 41 ft. to the point of the curved ceiling. The aisles are 11 ft. wide; clergy and choir vestries and organ-chamber are provided on the north side.

#### CONDITIONS OF COMPETITION FOR A CHURCH.

A church is required to accommodate 600 adults on the ground area, with clergy vestry and a choir vestry. A plan of the site is annexed.

Style of architecture and materials to be employed are left to the discretion of the architect, save that stucco is forbidden.

The designs are to be on a scale of 8 feet to 1 inch, to comprise ground plan, two sections, and three architectural elevations, without colour of any kind, save such as may be requisite to indicate the materials employed. To be unmounted. No perspective view to be sent.<sup>1</sup>

Special regard to be had to the principles of sound and ventilation.

The designs to be accompanied by a written description, specification, and estimate, which shall not exceed . . . . excluding architect's charges only.

All the conditions and requirements of the Church Building Society on structural matters as sent herewith<sup>2</sup> are to be strictly adhered to.

The above sum to include heating apparatus, pipes, gas-fittings and pipes, organ-chamber, and all other fittings.

Each set of designs to be marked with a device or motto, and

<sup>1</sup> *Pen-and-ink* perspectives might be allowed. It is hardly possible for architect or client to judge rightly of a building without such aid. It is supposed that if an architect found that he had to alter his proportions to make a better perspective, he would carry out the alteration in executing the work.

<sup>2</sup> Society's instructions were enclosed.



to be accompanied by a blank sealed envelope containing the same device or motto, and the name and address of the architect. Such envelopes will be opened only after the Committee have finally decided upon the order in which the designs shall stand.

The designs to be delivered, addressed to the Secretary of the . . . . Church Building Committee, before 5 o'clock in the afternoon of . . . .

The Committee may, if they think fit, retain all the designs for a period of two months from the above date for public exhibition.

An architect will be engaged to assist the Committee in forming their decision, especially in any question that may arise in structural arrangement. It is proposed to invite for this purpose the assistance of an architect of eminence in his profession.

The architect whose design is selected will be entrusted with the execution of the work at the usual commission of 5 per cent. A premium of 25*l.* will be awarded to the second, and 15*l.* to the third, best set of designs.<sup>3</sup>

If, on obtaining tenders for the works, the Committee find that they cannot be completed within 10 per cent. beyond the architect's estimate, they shall be at liberty to select another design, and to proceed with it; and the architect of the first design shall not be entitled to any compensation. This rule to apply also to any subsequent design taken up under these circumstances.

### The Mediæval Clergy.



THE April Number of the CHURCH BUILDER contained some notes on the relative position of the Parochial Clergy to the rest of the people of mediæval England, and of the way in which they did their parish work. A work just published enables us to give a few further particulars on a subject interesting to many of our readers, and by the courtesy of the

<sup>3</sup> Five architects were invited to compete.

publishers of the book<sup>4</sup> we are able to illustrate them with the original woodcuts.

We give first some general remarks on the difference between the regular and secular clergy in the middle ages ; and next, on the difference between the *status* of the parochial clergy then and now.

“ We shall obtain further help to a comprehension of the character and position, and popular estimation of the mediæval seculars—the parish priests—if we compare them first with the regulars—the monks and friars—and then with their modern representatives the parochial clergy. One great point of difference between the regulars and the seculars was that the monks and friars affected asceticism, and the parish priests did not. The monks and friars had taken the three vows of absolute poverty, voluntary celibacy, and implicit obedience to the superior of the convent. The parish priests, on the contrary, had their benefices and their private property ; they long resisted the obligations of celibacy, which popes and councils tried to lay upon them ; they were themselves spiritual rulers in their own parishes, subject only to the constitutional rule of the bishop. The monks professed to shut themselves up from the world, and to mortify their bodily appetites in order the better, as they considered, to work out their own salvation. The friars professed to be the schools of the prophets, to have the spirit of Nazariteship, to be followers of Elijah and John Baptist, to wear sackcloth, and live hardily, and go about as preachers of repentance. The secular clergy had no desire and felt no need to shut themselves up from the world like monks ; they did not feel called upon, with the friars, to imitate John Baptist, ‘neither eating nor drinking,’ seeing that a greater than he came ‘eating and drinking’ and living the common life of men. They rather looked upon Christian priests and clerks as occupying the place of the Priests and Levites of the ancient Church, set apart to minister in holy things like them, but not condemned to poverty or asceticism any more than they were. The difference told unfavourably for the parish clergy in

<sup>4</sup> *Scenes and Characters of the Middle Ages*. By the Rev. Edward L. Cutts, pp. 546, with 182 Illustrations. London: Virtue and Co., 26, Ivy Lane, Paternoster Row.

the popular estimation; for the unreasoning crowd is always impressed by the dramatic exhibition of austerity of life and the profession of extraordinary sanctity, and undervalues the virtue which is only seen in the godly regulation of a life of ordinary every-day occupations. The lord monks were the aristocratic order of the clergy. Their convents were wealthy and powerful, their minsters and houses were the glory of the land, their officials ranked with the nobles, and the greatness of the whole house reflected dignity upon each of its monks. "The friars were the popular order of the clergy. The Four Orders were great organizations of itinerant preachers, powerful through their learning and eloquence, their organization, and the Papal support, cultivating the favour of the people, by which they lived, by popular eloquence and demagogic arts.

"Between the secular priests and the friars, there was a direct rivalry and a great deal of bitter feeling. The friars accused the parish priests of neglect of duty and ignorance in spiritual things and worldliness of life, and came into their parishes whenever they pleased, preaching, and visiting from house to house, hearing confessions and prescribing penances, and carrying away the offerings of the people. The parish priests looked upon the friars as intruders in their parishes, and accused them of setting their people against them and undermining their spiritual influence; of corrupting discipline, by receiving the confessions of those who were ashamed to confess to their pastor who knew them, and enjoining light penances in order to encourage people to come to them; and lastly of using all the arts of low popularity-seeking in order to extract gifts and offerings from their people. We have already given one contemporary illustration of this from Chaucer. We add one or two extracts from *Piers Ploughman's Vision*. In one place of his elaborate allegory he introduces Wrath, saying,—

‘ I am Wrath, quod he, I was sum tyme a frere,  
 And the convent's gardýner for to graff impes; <sup>5</sup>  
 On limitoures and listers lesyngs I imped  
 Till they bere leaves of lewd speech lordes to please,  
 And sithen thier blossomed abrode in bower to hear shriftes.

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<sup>5</sup> Grafted lies.

And now is fallen therof a fruite that folk have well liever  
 Shewen her shriftes to her than shryve hem to ther parsones.  
 And now, parsons have perceyvd that freres part with them,  
 These possessioners preache and deprave freres,  
 And freres find hem in default, as folk beareth witness.'—v. 143.

“And again on the same grievance of the friars gaining the confidence of the people away from their parish priests,—

‘And well is this y-holde : in parishes of Engelonde,  
 For persones and parish prestes : that shulde the peple shryve,  
 Ben curatoures called : to know and to hele  
 Alle that ben her parishens : penaunce to enjoinde,  
 And shulden be ashamed in her shrifte : an shame maketh hem wende  
 And fleen to the freres : as fals folke to Westmynstere,  
 That borwith and bereth it thider.’<sup>6</sup>

“Between the two great classes of monks and friars stood the secular clergy, upon whom the practical pastoral work of the country fell. A numerous body, but disorganized ; diocesan bishops acting as statesmen, and devolving their ecclesiastical duties on suffragans ; rectors refusing to take priests’ orders, and living like laymen ; the majority of the parishes practically served by parochial chaplains ; every gentleman having his own chaplain dependent on his own pleasure ; hundreds of priests engaged in secular occupations.

“When we compare the mediæval seculars with the modern clergy, we find that the modern clergy form a much more homogeneous body. In the mediæval seculars the bishop was often one who had been a monk or friar ; the cathedral clergy in many dioceses were regulars. Then, besides the parsons and parochial chaplains, who answer to our incumbents and curates, there were the chantry and gild priests, and priests who ‘lived at rovers on trentals ;’ the great number of domestic chaplains must have considerably affected the relations of the parochial clergy to the gentry. Of the inferior ecclesiastical people, deacons, sub-deacons, acolytes, readers, exorcists, and ostiaries, it is probable that in an ordinary parish there would be only a parish clerk and a boy-acolyte ; in larger churches an ostiary besides, answering to our verger, and in cathedrals a larger staff

<sup>6</sup> As debtors flee to Sanctuary at Westminster, and live on what they have borrowed, and set their creditors at defiance.

of minor officials; but it is doubtful whether there was any real working staff of sub-deacons, readers, exorcists, any more than we in these days have a working order of deacons; men passed through those orders on their way upwards to the priesthood, but made no stay in them.

“But a still greater difference between the mediæval secular clergy and the modern parochial clergy is in their relative position with respect to society generally. The homogeneous body of ‘the bishops and clergy’ are the only representatives of a clergy in the eyes of modern English society; the relative position of the secular clergy in the eyes of the mediæval world was less exclusive and far inferior. The seculars were only one order of the clergy, sharing the title with monks and friars, and they were commonly held as inferior to the one in wealth and learning, and to the other in holiness and zeal.

“Another difference between the mediæval seculars and the modern clergy is in the superior independence of the latter. The poor parochial chaplain was largely dependent for his means of living on the fees and offerings of his parishioners. The domestic chaplain was only an upper servant. Even the country incumbent, in those feudal days when the lord of the manor was a petty sovereign, was very much under the influence of the local magnate.

“In some primitive little villages, where the lord of the manor continues to be the sovereign of his village, it is still the fashion for the clergyman not to begin service till the squire comes. The Book of the Knight of La Tour Landry gives two stories, which serve to show that the deference of the clergyman to the squire was sometimes carried to very excessive lengths in the old days of which we are writing. ‘I have herde of a knight and of a lady that in her youthe delited hem to rise late. And so they used longe, tille many tymes that thei lost her masse, and made other of her parisshe to lese it, for the knight was lorde and patron of the chirche, and therefor the priest durst not disobeye hym. And so it happed that on a Sunday the knight sent unto the chirche that thei shulde abide hym. And whane he come, it was passed none, wherefor thei might not that day have no masse, for every man saide it was passed tyme of the day, and therefor thei durst not singe. And so



that Sunday the knight, the lady, and alle the parisshe was without masse, of the whiche the pepelle were sori, but thei must needs suffre.' And on a night there came a vision to the parson, and the same night the knight and lady dreamed a dream. And the parson came to the knight's house, and he told him his vision, and the priest his, of which they greatly marvelled, for their dreams were like. 'And the priest said unto the knight, "There is hereby in a forest an holy ermyte that canne tell us what this avision menithe." And than thei yede to hym, and tolde it hym fro point to point, and as it was. And the wise holi man, the which was of blessed lyff, expounded and declared her avision.'

"The other story is of 'a ladi that dwelled faste by the chirche, that toke every day so long time to make her redy that it made every Sunday the person of the chirche and the parisshenes to abide after her. And she happed to abide so longe on a Sunday that it was fer dayes, and every man said to other, 'This day we trow shall not this lady be kemed and arraied.'

"Thus, monk, and friar, and religious knight, and rector, and chantry priest, played their several parts in mediæval society, until the Reformation came and swept away the religious orders and their houses, the chantry priests and their superstitions, and the colleges of seculars with all their good and evil, and left only the parish churches and the parish priests remaining, stripped of half their tithe, and insufficient in number, in learning, and in social *status* to fulfil the office of the ministry of God among the people. Since then, for three centuries the people have multiplied, and the insufficiency of the ministry has been proportionately aggravated. It has been left to our day to complete the work of the Reformation by multiplying bishops and priests, and creating an order of deacons, redistributing the ancient revenues and supplying what more is needed, and by effecting a general reorganization of the ecclesiastical establishment to adapt it to the actual spiritual needs of the people."

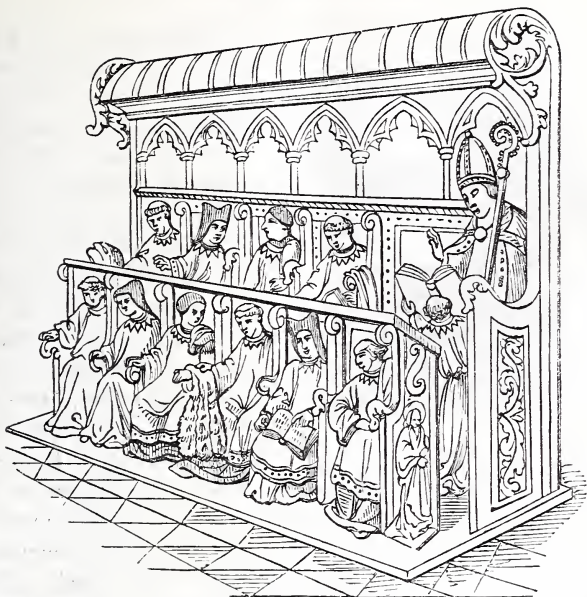
The accompanying woodcuts illustrate the costume of the various orders of the clergy. No. 1, which is taken from a 14th century MS. Life of Sir Richard Beauchamp, Earl of Warwick, in the British Museum, gives the costume of a pope,

cardinal, and bishop ; the kneeling figure in front is the great



Pope, Cardinal, and Bishop.

English Earl in a pilgrim's habit. The second woodcut is a beautiful little representation of a semi-choir of canons, with the bishop, singing divine service in their stalls in the cathedral. They wear surplices ornamented with needlework, beneath which are seen their robes, some pink, some lilac in colour. One in the subsellæ seems to have his furred amys thrown over the arm of his stall; his right-hand neighbour seems to have his hanging over his shoulder. He and one in the upper stalls have round caps (birettas); others have the hood on their heads, where it assumes a horned shape, which may be seen in other pictures of canons. The woodcut is part of a full-page illumination of the interior of a church, in the book of "Hours of King Richard II.," in the British Museum.



A Semi-Choir of Canons.

The three following woodcuts illustrate the ordinary costume of the parochial clergy, and are intended to show that the mediæval clergy did not (like the monks and friars) wear any peculiar habit, but dressed in the ordinary civil costume of their time, being distinguished from civilians by their tonsure. Here is a representation of Sir Richard de Threton, priest. In the original illumination the robe and hood are of full bright blue lined with white, the under-sleeves which appear at the wrists are of the same colour, and the shoes are red. The next cut represents Sir Bartholomew de



Sir R. de Threton, Priest.



The Rector of Thrukeston.

is scarlet of the same suit as the gown, the buttons at the shoulder of the cloak are white, the shoes red. It will be noticed



The Earl of Warwick's  
Chaplain.

of the woodcut is an illumination in a late 13th (or early 14th) century MS. in the British Museum, full of curious

Wendon, Rector of Thrukeston; and the character of the face leads to the supposition that it is intended to be a portrait. His robe and hood and sleeves are scarlet, with black shoes. Sir Roger, Chaplain of the Earl of Warwick at Flamsted, is represented in the next cut. Over a scarlet gown, of the same fashion as those in the preceding pictures, is a pink cloak lined with blue; the hood

that all three of these clergymen wear the moustache and beard. These three illustrations are taken from a MS. in the British Museum, formerly the property of St. Alban's Abbey, in which was inscribed the names and good deeds of the benefactors of the Abbey—the "Catalogus Benefactorum." They are, perhaps, of late 14th century date.

We find also a curious and interesting chapter on "Parish Clerks." Many of our readers will probably be surprised to find the office is so ancient. We give a representation of one engaged in one of the duties of his office, which required him on certain occasions to go through the parish and asperge all good Christian people with holy water. The original

illustrations of mediæval life, which once belonged to St. Bartholomew's Hospital.



A Parish Clerk.

## Plaster in the Interior of Churches.

**I**T would be easy to name a considerable number of restored churches in which the architect has stripped the interior of the walls of the original plaster, as well as the subsequent coats of colour-wash, and has pointed up the stone, and left it visible. We desire to make a few remarks on the subject.

First, a few words on the subject of this original use of plaster. The modern abuse of plaster or stucco has produced a prejudice against its use. There is an idea very common among amateurs that the old mediæval builders did not use it. On the contrary, they did use it extensively, and in ways in which we should not now tolerate its use in a Gothic building. For example, when their walls were of rubble they not unfrequently plastered them outside. The exterior of the Norman portions of St. Alban's Abbey Church, built of the brick and broken material quarried out of the neighbouring ruins of Verulam, Sir Gilbert Scott tells us were originally coated on the exterior with plaster. And from that date onward a careful examination of the church walls built of rough rubble walling, has produced on the mind of the writer the conviction that they were usually coated with plaster by



their builders. The same careful examination has shown conclusively that in no case has the external plaster withstood the effects of exposure. While there are abundant traces of it to be seen on a close examination, the walls are so far denuded of it as to raise no suspicion in the mind of a casual observer that it ever existed. This fact, that it has not stood the weather, is quite enough to justify the most conservative restorer in not restoring the exterior plaster, but instead making good the wall, pointing it up, and leaving it rude, but substantial. Again, the interior of churches was most commonly plastered; the cases in which the interior was finished with fine ashlar, left visible, are rare.

The writer submits that the practice above-mentioned, of cleaning off the interior plaster and pointing the walls, is to be regretted. The architects who adopt it are probably influenced by two reasons, one æsthetic, the other practical. They prefer to see the stone rather than the plaster. *De gustibus non est disputandum*; so we will only state that to many eyes the bare rubble walling looks cold, coarse, and shabby. We should very much prefer, as a matter of taste, the warm parchment-coloured coat of fine stucco which originally covered the rough walling, with the few lines of colour which gave an air of finish to the interior. Take an ordinary dining-room: it is common enough to leave the walls in stucco, and the addition of a dado of dark red, and a line or two of painting dividing the spaces into panels, gives all the finish that need be desired; but who would think the room habitable if the bare bricks or the rough stones of the walls were left to be seen?

The practical reason why architects point the interior walls is the difficulty of re-coating them as they were originally done. The old coating was a thin skin of fine hard stucco which followed the unevennesses of the wall. A builder now, if told to coat a wall, daubs it with a mass of coarse spongy plaster half-an-inch thick, which he brings to an even face everywhere. In the old work the rubble walling is often flush with the coigns and dressings; so that the coat of new plaster will often project half-an-inch or more before the stonework of the windows and doors, with very bad effect; the general effect too of the coarse gray plaster is poor. But why cannot we have the old thin stucco restored?

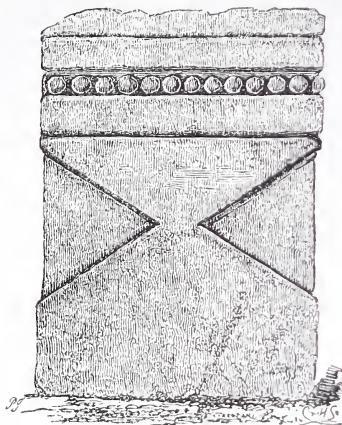
It would be new work to the men, and they would have to learn how to do it; and new methods are tedious and costly. The builder is content to go on in the routine way so long as the architect will let him. The architect is very busy, and does not care to worry himself with an attempt to force the builder into a new method, so long as his client is satisfied. And the client has an uneasy feeling, that though his restored church, on which he has spent so much good time and thought and money, is now in excellent repair, yet it looks stiff and raw and cold; it does not look so like artists' work as the old unrestored church did; it is not right, but he cannot say where; and he is secretly dissatisfied, but he cannot tell why. The bits of old glass in the windows were very fragmentary, but each of them was a bit of artists' work, whereas the fine new stained glass is mere sign-painters' work at so much per square foot. The old corbels were certainly very much knocked about, but what carving was left was artists' work; the new ones are as trim as possible, but there is not a bit of life or feeling in them. The old jambs and mullions were dilapidated, but such as they were they bore the impress of the mason's hand on them; the new ones have no impress but that of rule and compasses, and the stone-drag. The old walls were uneven, and the bits of faded old distemper painting were undecypherable, but the tone of the walls was warm, and the bits of painting gave interest as well as colour; while the new walls are slobbered over with plaster of coarse texture and cold tone, such as you expect to find only in an outhouse—and a modern church. No wonder a man with any eye for form and colour, and any heart for old associations, is disappointed with his restored church.

### Fonts.

**I**N a former paper on Mediæval Fonts, we stated it as a remarkable fact that hitherto no Saxon Fonts had been found in any of our churches, though Saxon churches still stand, and churches still retaining portions of a Saxon fabric are numerous. In reply to this we receive a communication from an esteemed Corre-

spondent, which we print elsewhere,<sup>7</sup> enclosing a drawing, which we here engrave, of what he considers to be an example of a Saxon font.

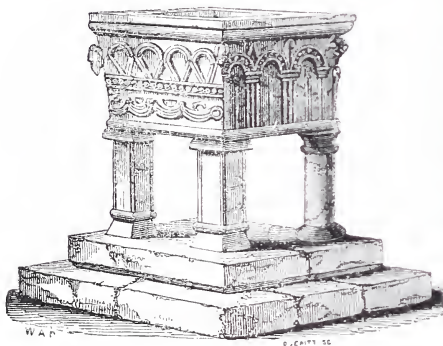
With every respect for the opinion of our correspondent, and with thanks for his communication, we are strongly of opinion—judging only from the drawing—that the font of Staunton church is a Norman font—the chevron and the bead moulding are common Norman forms of ornamentation, the shallow moulding is of Norman character, and we fail to see any distinctive Saxon feature. Our readers have the opportunity of judging for themselves.



Staunton, Gloucestershire.

It is interesting to see the wonderful variety of form which the old artists gave to the font, and the fertility of invention

with which they ornamented it. This is illustrated in those which we have already given, and in the half dozen of Norman and Transition, down to Early English date, which the courtesy of Mr. James Parker enables us here to present to our readers.



Ashby Folville, Leicestershire.

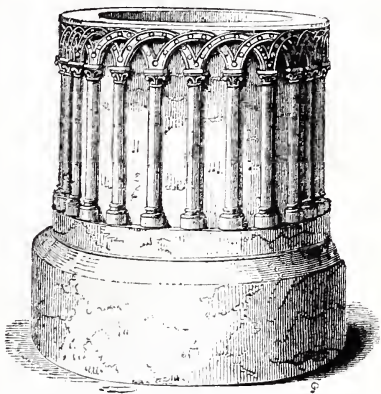
Folville, Leicestershire ; a square bowl, with ornamental work on the sides, supported on four corner pillars.

The first is from the church of Ashby

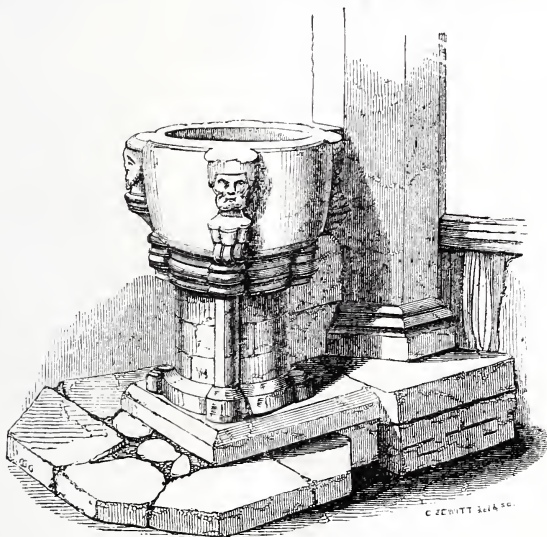
<sup>7</sup> See *infra*.

The next, from Ancaster,<sup>8</sup> in Lincolnshire, is of a rather common type; a circular bowl, surrounded by an arcading of interlacing round arches, the lower part of the stone spreading into a plinth. A very sensible and satisfactory mode of treating the baptismal well.

In the next,<sup>9</sup> from Great Addington, Northamptonshire, the bowl is supported on a pillar with four attached shafts (a very common arrangement of Early 13th Century pillars), and



Ancaster, Lincolnshire.



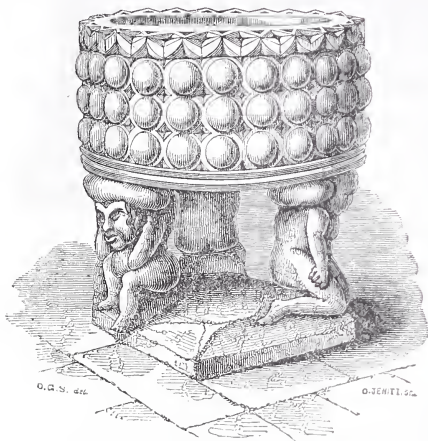
Great Addington.

<sup>8</sup> From Rickman's "Gothic Architecture." J. H. Parker, 377, Strand.

<sup>9</sup> From the "Architectural Notices of the Churches of Northamptonshire." J. H. Parker, 377, Strand.



a moulded capital. The bowl itself is the frustrum of a cone. The heads, which are ingeniously carved on the four attached shafts, form four brackets, which very possibly were intended to support the cruets for the chrism used in mediæval baptism. There are examples of fonts in which the bracket is a more distinctly-marked feature than in the present instance.



Crick St. Margaret.

The font from Crick St. Margaret, Northamptonshire, is a curious play of the artist's fancy. The squat figures supporting it have probably no special symbolism, they are an indulgence in the taste for grotesque humour which we find so frequently breaking out in the little by-places of mediæval work. The bosses which orna-

ment the bowl, again, are the freak of an original mind. The dog-tooth at the margin is the only bit of conventionalism, and enables us to assign the work to the 13th century.

All these fonts are of stone, which is the most usual material for our ancient fonts. We may, however, mention here, among the curiosities of the subject, that there are a few exceptions to this rule. The font at Canterbury Cathedral was of silver, and there is still a small silver font among the regalia of the Crown, in which infants of the royal family are baptized. The royal font of Scotland was of brass; it was destroyed during the period of the Commonwealth. There are several examples of fonts cast in lead; there is a good Late Norman example, circular in shape, with ornament in relief on the exterior, which stands on a massive circular block of stone as a base, in Long Wittenham Church, Berkshire; it is engraved in the "*Archæological Journal*," vol. ii. p. 135. There are other leaden fonts of still



earlier date at Dorchester and Warborough. At Mark's Tey, Essex, is a font carved out of a solid block of wood, with pinnacles at the angles, and canopied sides with traces of subjects carved in relief on the panels; it is lined with lead. At Chobham, Surrey, is a lead font, surrounded by oak paneling. It is, perhaps, remarkable, that none of our modern fonts have been made in metal. Some of the great fonts of the Continental churches are fine works of brass of Renaissance date; the artists of the Hereford rood-screen would doubtless give us a metal font of novel form and high artistic merit.

### Notgrove Church.



WE have already noticed, in a previous Number<sup>1</sup>, the very interesting discoveries made in restoring the chancel of this church. Several other matters of interest have disclosed themselves this year in restoring the rest of the church, and some further coloured decoration has been uncovered. The nave arcade is of two square orders, with a simple chamfered label; on the face of the inner order is a running 13th century pattern in red colour; the face of the outer order and the soffits of both are marked out into voussoirs, with single red lines; the label is dotted over with red spots. Portions of the Ten Commandments, written in black letter, were found on the south wall, between the porch-door and the next window eastward. Nearly all the tracery of one of the old 15th century windows was found; and two new windows like it have been put in, in place of the large and very debased windows on the south side. On pulling down the aisle wall, which was much dilapidated, and which was found to be built half on the old Norman foundation and half without any foundation at all, a portion of one of the Norman windows was found at the west end; and in the ground outside a chalice and paten, such as it was customary to bury with a priest, were found in a battered state. Several pieces of work of Norman and other dates were found, and are built into the porch for inspection and

<sup>1</sup> No. XLI., page 147, *ante*.

preservation. But perhaps the most interesting discovery was made in excavating for the heating apparatus. About three feet from the west wall, and in the centre of the nave, a Roman sepulchral urn was found, with ashes in it. It appears not to have been disturbed (except that it had been fractured by superincumbent weight) since it was deposited. The vessel is a large one, about one foot in the clear across the mouth, and has two handles, is lathe-turned, with a band of ornament round the widest part outside, and of a brownish-red colour, and is, on account of its size and shape, quite a handsome vessel. Other traces of Roman occupation have been found in the parish, but no other ancient pottery seems to have been found within a mile of the church.—J. EDWARD K. CUTTS, *Architect*.

### The Fabric Accounts of Exeter Cathedral.



AT the invitation of the Dean and Chapter, the mayor and the civic authorities of the city attended recently at the cathedral for the purpose of witnessing the progress that has been made in the work of restoration. The inspection was of an official character, and the procession from the Guildhall was headed by the sword and mace bearers in their quaint costumes, and the mayor also wore his robes of office.

Archdeacon Freeman pointed out what had already been done in the way of restoration, and at the same time brought before them such matters of interest as had been brought to light in the progress of the work. In reference to the Lady Chapel, he said they knew for certain that the painting they would now see there, and which had been lately restored, had been there ever since 1301. They had found a bill for painting in that year forty-nine bosses, and otherwise colouring the vaulting. It did not say what building, but if they took the trouble to count the bosses, they would find that there were thirty-one in the Lady Chapel, and eighteen in the two side chapels. Therefore they knew that in the first year of the 14th century the Lady Chapel was completed, for it could not have been painted and coloured until the wall part was finished. The

windows presented very early specimens of that period, and the bosses were carved in a great variety of foliage, all the leaves being gilded, and the branches painted in different colours. In the bill he had mentioned, they found exactly the colours to be seen there. The roofs of the two side chapels were painted in imitation of the sky, with the gold stars and silver moons, and the colours mentioned in the account. They would perceive that the restoration was really the bringing back to its original condition the colours found on the bosses of the roof, as mentioned in the account.

The Archdeacon then spoke of the part of the building in which the party was assembled,—the choir, which was now in all main particulars to be restored to its original condition. To the eight windows, four on each side, which form the presbytery, or eastern part of the choir, he paid particular attention. The Chapter, he said, possessed a bill taken from the accounts of 1301, showing that one Master Walter, the glazier of those days, received 4*l.* 10*s.* each for glazing the whole of those eight windows. The quantity of glass in each window was exactly named. The two side ones contained 1271 feet of glass, according to the bill. Each of them was 25 feet high, by 10 feet broad, and contained 275 square feet of glass. Each cost 6*l.* 10*s.* The smaller clerestory windows, 19 feet by 10 feet, cost 4*l.* 10*s.* The whole of them were filled with stained glass.

The Episcopal Throne was placed where it stood in 1317. It used to be referred to the date of 1470, but Sir Gilbert Scott pronounced it on first sight to be of the earlier date, and since then the bill had been found for it, supporting his judgment. It was built by Bishop Stapleton in 1317. It was entirely of wood, was 57 feet high, and contained a number of figures that were now lost. It was of carved oak, and was originally coloured. It was now being taken to pieces; point by point the paint would be removed, so that the natural wood, with a slight admixture of colouring, would be brought to view. The oak for it cost 4*l.* 10*s.*, and the carving 6*l.* 10*s.* Its restoration would be effected in the most careful manner.

As they had found the bill for the colouring of the bosses in the Lady Chapel, so also they had found a bill for the carving of

thirty large bosses of the vaulting in Bishop Bytton's time, in 1305. They were carved for 5s. a piece, the work being done on the ground, and then the bosses were lifted to their positions. Every fourth boss was the key of an arch, so that if it were removed the whole arch would fall. There were very happy devices used in the carving of the figures, and the style adopted was a favourite mode of ornamentation. It would detain them too long to point out the various figures.

### Re-Opening of Ripon Cathedral.



IPON Cathedral has been formally reopened, after complete restoration, a sermon being preached on the occasion by the Very Rev. the Dean of York. The service was conducted in the choir, which was crowded with the *élite* of the city and neighbourhood. The work of restoration has been carried out under the direction of Sir Gilbert Scott. It is now ten years since the cathedral was given into the hands of the workmen. The first and most important work was to place the building, which, in 1861, had reached such an alarming degree of dilapidation as to threaten its absolute ruin, in a state of security, a labour of no small ingenuity, since it involved the underpinning of the two western towers, to supply them with new and secure foundations. At the same time, the low-pitched roof of the choir was replaced by an exterior roof of lead, raised to the original pitch, and the whole of the exterior of the building was thoroughly repaired. The next work was the renovation of the interior of the choir. The galleries and private boxes and closets which shut out the aisles were removed. The plaster canopies of the stalls were replaced by canopies of carved oak, exactly corresponding with the stalls at the western end of the choir, which, fortunately, had remained intact. The stone sedilia were removed to the easternmost bay of the chancel, and restored to their proper use. The whole of the choir and its aisles were refloored, and to a great extent reseated. The ancient arcading round the eastern wall of the chancel was restored, and a pavement of various coloured

marbles laid down within the altar-rails. The choir was provided with an altar of suitable design and size; and lastly, the plaster ceiling was replaced by an (interior) oak roof, ribbed with gold, and decorated with various colours. The central tower and transepts also were thoroughly repaired. Carved oak ceilings were substituted for the sham groining which disfigured the transepts, and the lantern or central tower was enriched by a painted ceiling, bearing the emblems of the four Evangelists, with the "Agnus Dei" in the centre. All these works, besides extensive repairs in the chapter-house, library, and other parts of the building, were completed by the end of the year 1868, and the choir was reopened for divine service on January 27th, 1869. The last portion of this great work, that which has just been completed, is the restoration of the nave, where an interior oak roof has taken the place of the flat ceiling. The new interior roof has had to be constructed without disturbing the exterior roof, although there are not six inches of space between the two roofs, the beams of which in some places touch one another. The new roof is ornamented with a variety of bosses emblematic of the Holy Sacraments, the Evangelists, &c. The work of restoration has cost, in round numbers, the sum of 40,000*l.*, of which the Ecclesiastical Commissioners have contributed 15,000*l.* The rest has principally been raised in the diocese of Ripon.

### Re-Opening of Rochester Cathedral.



HIS cathedral has been re-opened for divine service. The interior of the church has been renovated. The tower-arch has been thrown open, and the tower-window brought into view. The west window, perhaps the most interesting relic of the original church, has been repaired and reglazed. The tower-arch has been denuded of the accumulated plaster and whitewash of many generations, and now presents a bold relief to the west wall of the church. The marble basin which did duty for a font has been replaced by a massive octagonal font, the gift of Messrs. Alfred Smith, supported by clustered shafts, the design



being somewhat plain, and the only decoration being a narrow floral moulding separating the shafts. The windows in the north and south walls have been improved, and in the east wall a new memorial window to the late Rev. W. H. Drage has been placed. This window is filled in with stained glass, the subjects represented in the three principal lights being the Annunciation, the Crucifixion, and the appearance of our Lord after the Resurrection. A pulpit, upon a stone pillar, decorated with the ball-flower moulding, stands near the south gallery. The upper part is of wood, divided into panels by banded shafts. Open seats have replaced the stiff high-backed pews on the floor of the church. The new communion-rail, which is somewhat heavy, is supported by a series of banded shafts, of the same design as those decorating the pulpit. The reredos is simple, and is composed of mosaic, alabaster, and Sienna marble. A Latin cross ornaments the central compartment. The pavement within the rail and in its neighbourhood is of encaustic tiles. The fluted pillars supporting the gallery are painted chocolate and light red in the flutes alternately, while those which run from the gallery to the roof are treated in a similar manner, the colours used being light red and white. The front of the gallery is painted in different shades of a soft dark green, relieved by lines of buff. The walls and ceilings throughout the building are treated with varying shades of stone-colour. The organ is placed in the south gallery, and is ornamented. The old ponderous roof, covered with lead, has been removed, and replaced by a new one, covered with blue slate, and of a much lighter construction, and of less elevation than the former. The entire work has been carried out at a total cost of 1400*l*.

### The Bishop of Hereford's Staff.



THE new pastoral staff, subscribed for by the clergy and laity resident in the diocese, has been presented by the Earl of Powis, on behalf of the subscribers, to the Bishop. It was made by Messrs. Cox and Sons, of London, and exhibited in the International Exhibition just closed, and is carved out of a piece of

oak which formed one of the pillars of the episcopal residence at Hereford, built about the year 1180. The tree of which the staff is made was growing long before the Norman Conquest, and possibly when the see was re-established, under the Saxon prelate Putta, in the seventh century.

The height of the staff is 6 ft. 3 in. It is divided into four sections, the whole skill of the artist being chiefly expended on the upper portion, which is very elaborate. In the centre of the crook is the carved figure of our Lord, with right hand erect, and emblems of royalty in the left. The Agnus Dei is carved on the reverse. An angel with displayed wings, beneath the crook, carries a shield with the arms of the diocese. Silver is the only metal adopted, but the greater part of it has been oxidised, and relieved with gold and elaborate enamel work.

The projections of the staff are surrounded with metal bands, in which are set malachites and carbuncles, cut in the ancient manner.

The lower projection bears the inscription—*Pasce oves Meas.*—Evang. sec. Joan. xx. 17.

## Round-arched Architecture.



RECENT number of the *Saturday Review* contains a long paper by Mr. Edward A. Freeman, in which he endeavours to obtain for Romanesque architecture that just appreciation which we agree with him in thinking it has hitherto failed to receive at the hands of architects and the Art-loving public. Our space will only allow us to extract a few paragraphs, sufficient to show the outline of his argument. We commend the whole of the very able essay to the study of those who take an interest in the subject.

“The only sound classification of styles of architecture is that which arranges them according to their leading principles of construction. Of such principles, as far as we know at present, there are only three; more accurately speaking, there are only two, one of which again falls into two great subdivisions. The two great systems of construction are the entablature and the arch, and the arch again may be either round or pointed. We thus

get three distinct forms of construction, the entablature, the round arch, and the pointed arch. And each of these principles of construction has been, in its own time and place, the animating principle of a style of architecture. That is to say, there have been times and places in which each of the three has not only been the prevalent form of construction, but has been accompanied by an harmonious and consistent system of decoration. Each of the three constructive principles may be looked on as the expression of an æsthetical principle. In the case of two out of the three this is generally acknowledged. It is universally felt that the architecture of the entablature is the expression of horizontal extension, that the architecture of the pointed arch is the expression of vertical extension. It is generally acknowledged that the perfection of the horizontal idea is to be found in the highest form of the architecture of the entablature—that is, in the architecture of old Greece. It is generally acknowledged that the perfection of the vertical idea is to be found in the highest form of the architecture of the pointed arch, that is, in the Gothic architecture of mediæval Europe. It is not so generally acknowledged that the intermediate form of construction, the round arch, has also its leading æsthetical idea.

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“While the leading idea of the architecture of the entablature is that of horizontal extension, while the leading idea of the architecture of the pointed arch is that of vertical extension, I take the leading idea of the round-arched style to be that of no extension either way, but of simple rest and immobility.”

Mr. Freeman's theory is, that classical Roman architecture, though it invented the round arch, and used it boldly and nobly in mere engineering works, such as amphitheatres and aqueducts, yet never emancipated itself from the imitation of Greek architecture in its buildings, and therefore never worked out a true round-arched system of architecture.

“The essence of good architecture of any kind is that its constructive system should be put boldly forward, that its decorative system should be such as in no way conceals or masks the construction, but makes the constructive features themselves ornamental. Both in Grecian and in Gothic architecture this rule is thoroughly and consistently carried out. In a Grecian building the entablature is the main feature of the construction, and it proclaims itself as such. In a Gothic building the pointed arch is the main feature of the construction, and it proclaims itself as such. In neither case is there any attempt at concealment or disguise of any kind. But how stands the case with classical Roman architecture? Here we have a style in which the main feature of the construction is not made the main feature of the decoration. Here we have a style in which the great constructive features seem, as it were, ashamed of themselves, where they try to hide themselves behind a mask

borrowed from a different system of construction. The architecture of classical Rome is, like the literature of classical Rome, imitative. Italy, the land to which the world practically owes the great discovery of the arched construction, may very likely have had a native architecture, as well as a native literature, in the days of the kings and the early consuls. But the architecture of classical Rome was a mere imitation of that of Greece. It was indeed but an imperfect imitation. The Roman architects were not so besotted as to cast away their own great invention of the arch, and to fall back on the less flexible, less diversified, constructive system of the Greek entablature. But, just as they spread a varnish of Greek forms, Greek metres, and what not, over their native Italian literature, so, in like sort, they spread a varnish of Greek decoration over their native Italian construction."

Mr. Freeman holds that the getting rid of the idea of the entablature, and making the arch rest honestly on the capital of the column, was the turning-point which led the way to all future developments in arched architecture.

"In the Greek system the column had boldly and honestly supported the entablature. In the Roman system of construction the round arch answered to the entablature. What, then, was needed to make the column a real feature in the Roman system, was to make it discharge in the Roman construction a duty strictly analogous to that which it had discharged in the Greek construction. In the Greek system the entablature had rested on the capitals of the columns; what was now needed was to make the round arch rest on the capitals of the columns also. This simple change at once gave Roman architecture a form both consistent in construction and graceful in decoration. Next to the introduction of the arch itself, no architectural revolution has been so great and so lasting in its results. The man who first boldly set his arch to rest on the capitals of his columns, made a change which led the way to all future developments of arched architecture, round and pointed alike.

"The first building, as far as we know, in which this great change was made, was the Palace of Diocletian at Spalato."

The new idea thus introduced by Diocletian's architect did not immediately effect any great development in architectural design.

"We must leap over several centuries, till we come to the works of the eleventh and twelfth centuries at Pisa, Lucca, Murano, and Torcello. Here, with the changes of detail which are natural after a space of eight hundred years, we come back to the same state of things which we saw at Spalato. The arch again rests immediately on the capital of the column, and the columns and their capitals are either classical remains used up again, or else they are as nearly imitated from classical models as the art of those ages would allow.

"It certainly seems to me that, in these great Italian churches, we have before us a distinct round-arched style, an independent form of architecture worthy to rank side by side either with the architecture of the entablature or with the architecture of the pointed arch. One of the three great forms of construction, a form constructively as good as either of the other two, is here provided with a good and consistent decorative system. It is hard to see what more is wanted. It is hardly possible to conceive any architectural forms more perfect and stately than the arcades of the nave of Pisa. The decorative forms are consistent and elegant; in some, indeed, of the later buildings of the style, especially at Lucca, they put on an almost extravagant richness of detail, but yet without departing from the purity of the round-arched ideal."

We subjoin a few sentences from an article in the *Building News* which points us to the Romanesque churches of the Rhine as those in which this round-arched style reached its truest and most artistic development.

"There is a group of buildings; there is a phase of style, in which Romanesque, in its inmost essence, does reach something like perfection. The most interesting and the most picturesque of all round-arched structures does exhibit this mode of building, arrived at a goal of its own. We refer to the Apostles' Church, and other kindred ones around Cologne. Unlike all other Romanesque productions, these have harmony, unity, completeness.

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"On the whole, the round-arched style comes in these examples nearer to completeness than anywhere else; it acquires more distinctiveness, character, and individuality, and, curiously enough, the reason is not that its construction has proceeded further towards developing an appropriate architecture, but that its architecture has incorporated a fresh system of construction which happens to harmonize with and suit it. The result of the whole seems to be, that if we want to work out a round-arched style that is not to be Gothic, the best thing we can do is to engraft upon it the dome. Probably one thing remains that would be better still, and that is, to engraft the dome on the earliest pointed style."

### Iconography.



THE proper selection and arrangement of sculptural subjects for the decoration of a church, is one of the questions beginning to engage the attention of all who are interested in the artistic perfectness or in the teaching power of our churches, and every



new instance of a good ancient series of subjects is worthy of notice.

We therefore call attention to the carved stone bosses at the intersection of the roof arches of the nave of Norwich Cathedral, lately brought to light in the course of the restoration going on there. We say "brought to light," not that they were actually hidden from sight, but that being covered over with colour-wash they could hardly be seen and did not attract any attention. They are executed in a broad style calculated to produce their effect at a great distance from the eye, and their force was originally heightened by painting. Sufficient traces of the painting are discoverable under the colour-wash, to enable the architect to restore to them their original effect. Meantime, while the scaffolding is up the photographer is to reproduce them, and the photographs are to be published with a description by Dean Goulburn.

### Free and Open Church Accommodation.



WE gladly give circulation to the following extract from the recent Charge of the Right Rev. Dr. Fraser, Lord Bishop of Manchester. We have italicised the words bearing on endowment which we have often insisted upon should precede any giving up of pew-rents: in doing which, moreover, the rights of successors should be borne in mind, however strongly the Incumbent *in esse* may feel on the subject.

#### *Seats in Churches.*

"This may be a proper place to say a few words on the law of pews or seats in churches. In old parish churches all persons, whilst parishioners, are at common law entitled to accommodation in the church without payment; that is, have a right to be seated, the pews themselves being the common property of the parish. The churchwardens have no power to let or sell the pews, except under the authority of an Act of Parliament; nor can a private person do so, unless his pew is attached by faculty (or prescription presuming a faculty) to a house or messuage in the parish, in which case the pew goes with the house, and cannot be severed from the occupancy of it. The frequent cases of selling, and letting, and sub-letting pews which have, from time to time, been brought under my notice, are all

of them absolutely illegal; no valid title can be given; the rent if refused could not be enforced by process of law; the whole transaction is a gross invasion of the very theory of a National Church. Even Bishops and their Chancellors cannot *make* law; and faculties, professing to give pews as a piece of real property to a man, his heirs, and assigns, in return for a subscription which he may have given for the erection, or repair, or enlargement of a church, attempted to do what they had no power to do, and are, I believe, simply worthless.

“In churches and chapels built under the various Church Building Acts, the case is different; and in these, pew-rents, under certain restrictions as to number and position, and according to a certain scale fixed by competent authority, and alterable, if it shall be found expedient, may lawfully be levied; but there is no power to sell or sub-let pews even here. This contrivance of pew-rents was adopted for the purpose of securing the erection and endowment of new churches in spiritually destitute places, at a time when the liberality of Churchmen was not very profuse or ardent; but I cannot regard it as a happy idea. It has impaired, if not broken down, what I regard as one of the fundamental principles of a National Church, and has contributed more, probably, than anything else to what I cannot but consider as a disastrous result—the loss, to a great extent, in our towns, of the *parochial*, and the substitution for it of the *congregational*, idea. Wherever a church can be made a free church, *still providing a decent maintenance for the minister*, the incumbent and wardens who may desire to make such a change may rely upon my cordial sympathy and support. But it is a matter in which we can only rectify a great mistake gradually; and I should be the first to deprecate any violent or revolutionary action, which would probably only impede the realization of the very object aimed at. The opinion and feeling of the most earnest and right-minded Churchmen seems to me to be steadily setting in this way.”<sup>2</sup>

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<sup>2</sup> My attention has been called by some of my Rural Deans to cases in their deaneries in which seats, declared to be free and unappropriated for ever in the consecration sentence, have been arbitrarily converted into rented-pews—in some cases to such an extent that the whole original purpose of the church, which was perhaps built for the use of the poor population surrounding it, has been thereby frustrated. In Ashton-under-Lyne, in Oldham, in Blackburn, are, I grieve to say, flagrant instances of the abuse of the pew-system, which, I hope, some day, Churchmen will have public spirit enough to sweep away, even though it may be sanctioned—as I believe it is at Oldham—by an Act of Parliament. Very odd things have been done, in the days when the interest of classes was almost a paramount motive in legislation by Acts of Parliament.

## Correspondence.

## BAPTISMAL FONTS.

*To the Editor of the CHURCH-BUILDER.*

Oxford, Nov. 2, 1872.

SIR,—Having read the article in the latest number of *THE CHURCH-BUILDER* on this subject, I am led to remark upon the character of a font which now exists in the partly Norman church of All Saints, in the parish of Staunton, Forest of Dean; and that you and others may form an opinion as to its date, I enclose a scale drawing of it.<sup>3</sup>

It was found many years ago buried in the churchyard, seven feet below the ground line, and the rector had it placed in the north transept of the church where it has hitherto stood. It is formed of the darker stone of the Forest; it is much mutilated, especially on its upper edge; the bowl is very roughly hewn out; there are two staple holes on one side and one opposite, and there is a drain in the centre.

As the church is now being partially restored under my direction, and as the north transept must be utilized as a vestry, I have had this relic placed in the unused south transept for preservation, the Decorated font being in use in its proper position.

I may state that the church was formerly of Norman foundation, inasmuch as the two arcades of the nave and the base of the tower are pure and transitional Norman intermixed, but the aisles, transepts, and chancel of those periods have been entirely destroyed, and replaced by others in the Decorated and Perpendicular periods. I mention the fact of the early foundation of the present church, without supposing that this font is of the same date, my conviction being that it is Saxon. Amongst the many Norman fonts which I have seen, not one bears any similitude to it. Perhaps my opinion may be borne out by that of others.

Ever faithfully

J. WEST HUGALL.

## A MISSION CHAPEL.

*To the Editor of the CHURCH-BUILDER.*

SIR,—You often bring the subject of Mission Chapels under the notice of your readers: perhaps you will be glad to be told of a very cheap and yet very sufficient one, which I have lately seen in the country. The parish church itself is in truth a Mission Church. It was started a few years ago in a neglected hamlet of the mother parish, to supply the means of grace to 700 or 800 people lying thereabout. The new district<sup>3</sup> was

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<sup>3</sup> It will be found engraved on p. 18.

fortunate enough to have for its first Incumbent a man of means and earnestness, and he built a very pretty little church, good schools, a good parsonage-house, and made it in a few years a well-organized and well-worked new parish. But there was still a group of cottages at a distance from the new church great enough to make it difficult for the old and the infirm to come to church, and unpleasant for the young and hale to come in the rough winter weather; so our Incumbent set to work to build a Mission Chapel for them, in which they might have Holy Communion once a month, and an afternoon service every Sunday, besides a service or two in the week.

The chapel is built in the most inexpensive way, with a brick plinth, half-timbered walls, lath and plastered between the timbers, a simple open roof, and a little bell-cot. The interior is sufficiently church-like in effect—a little good taste in the fitting and decorating will always give that—and it seems to answer its purpose perfectly. No doubt it is not so substantial as the ordinary type of ecclesiastical building, and will not stand neglect as they have stood it for 200 or 300 years; but if carefully kept in repair, with a watchful attention to the adage that “a stitch in time saves nine,” it may last for many years, and be a great comfort and advantage to the couple of hundred people who live round about it.

While speaking of the usefulness of this Mission Chapel, let me bear my testimony to the practical advantages of a handsome church. I was in the parish in question during a week’s “special mission,” and had opportunities of seeing earnest Church work done under various circumstances. One mission address was delivered in a large glass orchard-house, to seventy or eighty gardeners standing about among the leafless fruit-trees, holding candles in their hands; another to a group of farming men and lads sheltered from the cold wind in a cart-stable, where the old grey mare, munching her corn, played a *bourdon* to the speaker’s voice; and both addresses were perhaps made more striking by the homely surroundings. Regular services of a simple character were held in the Mission Room above described to a crowded congregation, and were hearty and stirring. But one experienced in the parish church, in the great services, intenser feelings of earnest devotion. The pretty chancel, with alabaster reredos round its circular apse, the diapered walls, the charming stained glass, the flowers on the altar, the village choir of surpliced boys on one side and girls in white capes and straw hats on the other, the full staff of clergy, the bright service, brilliantly lighted in the evening by a great corona, all helped to lift the soul heavenward, and made one feel the difference between the two kinds of service—both of them most right and needful—the mission service in which Christ’s ministers try to win men for Christ, in mission room, or barn, or outhouse, and the assembly of the faithful in which those who are already Christians offer up their fervent worship to Almighty God. We want Mission Rooms cheap and useful, but we want handsome churches also.

I am, Sir,

Faithfully yours,  
L.

## Reviews.

*The Village Churches of Denbighshire.* Illustrated by Perspective Geometrical and Detail Drawings by LLOYD-WILLIAMS and UNDERWOOD, Associates R.I.B.A. Published by the Authors at Denbigh.

We are happy to commend to the notice of our readers this work of unusual merit, and of considerable interest to architects and amateurs of architecture. It consists of a series of sixty quarto lithographed plates, which give ground plans, elevations, perspective drawings, and details of all the village churches in the county of Denbigh, with the sepulchral monuments of special interest, and drawings of Denbigh Castle and of Valle Crucis Abbey, which are also in the county. If the architectural antiquities of every county in England were executed with equal completeness and ability, the work would form a magnificent and invaluable national monument.

Among the Denbigh churches we find many things of national importance. The famous church towers of Wrexham and Gresford, among the finest in the kingdom; the rood screens and rood lofts, of beautiful design and in very perfect preservation, of Gresford, Llanwrst, and Derwen are of special value, and are very sufficiently illustrated. We are glad also to have a large perspective drawing and also measured elevation and details of the perfect fourteenth century churchyard cross at Derwen. The tombs and incised cross-slabs from Llanwrst, Gresford, Valle Crucis, and other places, are interesting. The letter-press consists only of a few sentences; the drawings speak for themselves; but the authors refer for the histories of the churches and other monuments which they have illustrated, to a work now being published by the Rev. D. R. Thomas, Rector of St. Mary's, Cefn.

*The Hymnary.* Novello, Ewer, and Co., 1, Berners Street, London, W.

The preface of this comprehensive addition to Church Hymnology, states that the work has been produced to supply some practical wants in all existing hymn books; and if number and variety of hymns is one of those practical wants, the new Hymnary fully justifies its production. It contains 646 hymns, wedded to tunes whereof the composers' names form a goodly list, comprising as it does Gounod, Stainer, Sullivan, Barnby, Hopkins, Smart, &c.

It would obviously require more space than we are able to afford, to attempt anything like a detailed criticism of such a work, we must therefore content ourselves with a word of praise for the collection generally, especially in its arrangement of character and adaptation of tunes.

We are glad to see that the fault, very common among organists and choirs, of dragging the time, and making long unnecessary pauses between each line, thus totally destroying the rhythm of the words, is here rendered well nigh



impossible by the large employment of crotchets in the music where it has hitherto been usual to use minims, and also by arranging the tune so that the first and third line of every hymn shall invariably end in the middle of a bar. We may add that Mr. Barnby's preface to the musical edition is well worth the perusal of any organist or choir master, as containing many valuable suggestions in the matter of church music.

*Christmas Carols. New and Old.* Novello, Ewer, and Co.

Among the variety of gift-books which Christmas always produces, none we imagine can be more fitted to the season than the above, abounding as it does, with quaintly conceived drawings, engraved by Messrs. Dalziel, printed on thick superfine paper, and containing, with one or two exceptions, a selection of the best old and modern Carols. Among which we recognize our old friends, "The Manger Throne," "King Wenceslas," "The First Nowell," &c. The doubtful ones which we think it would have been wiser to omit are Nos. 23 (nearly every verse of which contains an absurd *non sequitur*) and 28, which we have always looked upon as being profane in its style. Otherwise the book is unexceptionable; handsomely bound as it is, it will make an elegant and suitable present for this season of the year.

*The Mouldings of the Six Periods of British Architecture from the Conquest to the Reformation.* By EDMUND SHARPE, M.A., F.R.I.B.A.  
No. 2. Sixty Plates. London: E. and F. N. Spon, Charing Cross.  
1871.

It is with pleasure that we see the second number of this really valuable and useful work. It is a continuation of arched mouldings, and contains nineteen plates of pier arches, and forty-one of door arches. The plates are printed in colour; one of the prismatic colours being assigned to each period, so that the tint in which the moulding is printed shows at a glance the date also. In looking through the plates of the door arches, we should be glad to know what arrangement of shafts and caps is used to carry them: but this we hope may appear in a future number. The mouldings are taken from cathedrals, abbeys, and churches in all parts of England, and this number has also several interesting examples from the Scotch Cathedrals.

*St. Cedd's Cross: a Tale of the Saxon Church.* By the Rev. E. L. CUTTS, Author of the *Villa of Claudius: a Tale of the Romano-British Church*, &c. Christian Knowledge Society, 79, Great Queen Street, Lincoln's Inn Fields.

This is the second of what appears to be intended as a series of tales illustrating English Church History. The first of the series, *The Villa of Claudius*, which appeared some years ago, put before the reader the fact, so

often forgotten in these days, that there was a regularly organized branch of the Christian Church in Britain from Apostolic times up to the time of the Saxon Conquest. The present tale, *St. Cedd's Cross*, is intended to give prominence to another important fact of our Church history too often ignored, viz. that the present English Church derives its descent, not from the Roman mission of Augustine only, but also, in equal if not greater measure, from the Celtic Mission which had its centre in Iona. The writer has laid the scene of his tales in the county with whose history, antiquities, and scenery it is to be presumed he is well acquainted, since he was for many years the Secretary of its Archæological Society, and we believe that the accuracy of the general and church history and manners and customs of the tales may be depended upon; the thread of romantic story which runs through them is sufficient to carry the reader pleasantly on to the end. They would make useful and acceptable Christmas presents to young readers.

*Scenes and Characters of the Middle Ages.* By the Rev. EDWARD L. CUTTS, B.A., with 182 Illustrations. Virtue and Co., Ivy-lane, Paternoster-row.

This book is a reprint, with considerable additions of new matter, of a series of Essays originally published in the "Art Journal," on the mediæval monks and friars, hermits and recluses, consecrated widows, pilgrims, secular clergy, minstrels, knights, and merchants. They contain a great amount of curious information on little known but very interesting subjects, and are written in a popular and pleasant style. We have elsewhere (p. 6) availed ourselves largely of one of the chapters on the secular clergy of the middle ages. The illustrations are very nearly all from the illuminated pictures of ancient MSS., and form a very valuable collection of contemporary authorities for mediæval costume and manners.

## Grants.

*In aid of Church Building, &c., made by the "Incorporated Society for Promoting the Enlargement, Building, and Repairing of Churches and Chapels."*

At Meetings held at the Society's House, 7, Whitehall, 17th November and 16th December, 1872, Grants of Money amounting to £3990 were made in aid of the following objects:—

*Building new Churches* at Birmingham, St. Margaret, Bishops Auckland, St. Peter; Borth, Parish of Llanfihangel, Cardigan; Crowthorne, Parish of Sandhurst, Berks; Heene, near Worthing; Llanelly, Carmarthen; Mitcham, Christ Church, Surrey; Poplar, St. Saviour, Middlesex; Redbrook, Parish of Newland, Gloucester; and Willington, Parish of Wallsend, Newcastle.

*Rebuilding the Churches* at Alton, Ashbourne; Bullinghope Upper, Hereford; Cambridge, St. Giles; Glazeley, Bridgnorth; Guildford, St. Nicholas; Llannwehllyn, Bala, Merioneth; Millbrook, Southampton; Murston, Sittingbourne; and Welland, Upton-on-Severn.

*Enlarging or otherwise increasing the Accommodation in the Churches* at Baxterley, Atherstone; Bensham, Gateshead; Bisley, Bagshot; Cockerington South, Louth; Eaton Hastings, Lechlade; Henstridge, Blandford; Horwood, Great, Winslow; Kennington, St. Mark; Llandrygarn, Anglesey; Longstone, Derby; Lynton, Barnstaple; Oswestry, Salop; Rushden, Higham Ferrers; Trimdon, Durham; Whitchurch, Haverfordwest; and Wymondham, Oakham, Rutland.

Under urgent circumstances the Grants formerly made towards Building the Church at Newcastle, St. Philip; and Stoke Newington, St. Faith; Restoring, &c., the Churches at Bywell, St. Andrew, Newcastle; Grosmont, Hereford; Kenarth, Newcastle Emlyn; Kirkby Knowle, Thirsk; Kirkby Overblow, Wetherby, York; Norton, Faversham; Ulting, Maldon; and Warminster, Christ Church, each increased.

Grants were also made from the School-church and Mission-house Fund towards building School-churches, &c., at Charlton-by-Dover; Cymysgwydd-gwyn, Parish of Gelligaer; Gosforth North, Newcastle; Oswaldtwisle, Accrington, Lanc.; Preston, Tynemouth; Shooter's Hill, Christ Church; Staleybridge, Christ Church, Lanc.; Windsor, Bier Lane; and Wolverhampton, St. Mary.

The Society likewise accepted the Trust of sums of money as Repair Funds for Newsome, St. John, Huddersfield; Parkfield, Middleton, Lanc.; and Worleston, Acton, Cheshire.

*Quarterly List of SERMONS preached, and MEETINGS held, in aid  
of the Incorporated Church Building Society.*

\* \* \* The letter *O* denotes Offertory; *S*, Sermon; *M*, Meeting; *A*, Association.

**Canterbury.**

Sept. 24	Bicknor & Huokinge	<i>O</i>	£0	11	9½
26	Folkestone, St. Peter's	<i>O</i>	2	3	0
Oct. 4	Croydon, St. Andrew's	<i>O</i>	7	0	1

**York.**

Sept. 3	Walkley, St. Mary's	2 <i>S</i>	3	7	9
	Terrington	2 <i>S</i>	2	5	0
	Bilton	<i>S</i>	2	16	11

**London.**

Sept. 23	West Hackney, St. Mark's	<i>S</i>	16	1	3
½ Nov. 29	Upper Clapton and Stamford Hill Church Fund	<i>A</i>	26	7	6

**Durham**

Sept. 9	Fir Tree	<i>S</i>	£1	0	0
12	Gateshead, St. Edmund	<i>S</i>	2	4	0
Oct. 22	Harton	<i>S</i>	4	5	8
23	Newburn	<i>S</i>	2	11	6
Nov. 21	Whitworth	<i>O</i>	1	5	0

**Winchester.**

Sept. 9	Colbury	<i>S</i>	1	1	0
17	Walton-on-the Hill	2 <i>S</i>	8	4	6
23	Woolton Hill	<i>S</i>	1	5	2
29	Reigate, St. Mark's	3 <i>S</i>	19	6	7
Nov. 18	Chertsey	<i>O</i>	3	7	10
26	Warblington	<i>S</i>	1	12	4
	Emsworth	<i>S</i>	2	17	0

**Bangor.**

Oct. 26 Trefdraeth ..... S £2 19 4

**Bath and Wells.**

Sept. 23 Pitminster ..... S 1 1 0  
Oct. 4 Walton ..... 2 S 8 0 0  
13 Staple Fitzpaine-cum-Bickenhall and Orchard Portman ..... S 2 10 0

**Carlisle.**

Sept. 11 Crosby Ravensworth O 1 6 6  
Nov. 16 Alston ..... S 1 0 0  
19 Coniston ..... S 1 10 0

**Chester.**

Sept. 9 West Kirby ..... O 5 6 5  
12 Helsby ..... S 1 4 9

**Chichester.**

Oct. 22 Crawley Down ..... S 2 1 4  
Nov. 5 Wivelsfield ..... S 3 1 0  
26 Brede ..... S 2 5 0

**Ely.**

Oct. 5 Norton ..... S 3 13 7

**Exeter.**

Sept. 26 St. Genny's ..... S 1 5 6  
Oct. 14 Cury and Gunwalloe S 1 4 8  
15 Lezant ..... S 2 15 0  
12 Honiton ..... A 10 10 6

**Gloucester and Bristol.**

Sept. 3 Winford ..... S 1 3 6  
Oct. 1 Stinchcombe ..... S 8 4 0  
Nov. 15 Chippenham ..... O 5 1 4

**Hereford.**

Sept. 23 Ullingswick and Little Cowarne ..... O 1 18 6  
Oct. 2 Cradley.....in lieu of S 1 0 0  
19 Hopton Castle..... S 6 10 0  
Nov. 6 Hereford Diocesan ... A 10 0 0  
Hartfield ..... O 0 14 3½  
Grendon Bishop ..... O 0 7 6½  
12 Little Marcle ..... S 2 0 6

**Lichfield.**

Sept. 12 Hadnall ..... S 1 1 4  
Oct. 1 Sambrook..... S 0 18 7  
Nov. 7 Aldridge ..... O 4 12 9  
13 Chetwynd..... S 2 12 0  
25 Adderley ..... O 2 0 0

**Lincoln.**

Sept. 24 South Scarle ..... S 0 17 10  
Girton ..... S 0 15 5  
Oct. 1 North Leverton ..... S 0 14 6  
14 South Reston ..... S 1 13 10  
Nov. 5 Nottingham, St. Andrew's ..... O 7 9 7

**Lincoln (continued).**

Nov. 7 Gedney Hill..... S £1 10 10  
13 Staunton ..... S 0 18 6  
Alkborough ..... O 1 0 0  
26 Great Grimsby, St. Andrew ..... O 2 19 0  
23 Wellow ..... O 0 9 9

**Llandaff.**

Sept. 26 Caerleon ..... O 2 17 9  
Nov. 9 Llangwm ..... O 1 0 0  
22 Llanvapley ..... S 0 9 1

**Manchester.**

Nov. 5 Low Moor, St. Paul's S 6 11 0

**Norwich.**

Sept. 17 Hindringham ..... S 4 11 6  
Oct. 15 Norwich, St. Julian ... S 0 14 9  
21 Great and Little Glenham ..... O 1 0 0

**Oxford.**

Sept. 3 Abingdon ..... S 5 0 0  
24 Pangbourne..... S 2 1 2  
Oct. 2 Hanneý..... S 2 2 0

**Peterborough.**

Sept. 24 Cranley ..... S 3 2 2  
Oct. 9 Kilsby ..... S 2 7 0  
16 North Kilworth ..... S 1 0 0  
23 Abthorpe ..... S 3 9 5  
Nov. 23 Harby ..... O 1 2 3

**Ripon.**

Sept. 3 Cleckheaton, St. John's S 5 6 3  
17 Newtown (Leeds) ..... O 1 2 3  
Nov. 12 Lepton ..... O 2 2 0

**Rochester.**

Oct. 26 Tring ..... A 4 4 0  
30 Wormingford ..... S 2 5 0  
Nov. 14 Gravesend Church Union ..... S 10 0 0

**Salisbury.**

Sept. 14 Ogbourne, St. George 2 S 1 1 0  
20 Buckhorn Weston... S 1 15 0  
27 Shaftesbury, St. James S 1 11 4

**St. Asaph.**

Oct. 7 Llanerfyl ..... S 1 5 5  
18 Bodvari..... S 5 13 10

**St. David's**

Nov. 9 Llanbedr Painscastle S 0 7 6

**Worcester.**

Oct. 24 Polesworth ..... O 1 16 10  
Nov. 20 Welford ..... S 1 14 8

**Sodor and Man.**

(No remittance.)

# Incorporated Society

FOR PROMOTING THE

## ENLARGEMENT, BUILDING, AND REPAIRING OF CHURCHES AND CHAPELS

In England and Wales.

Established in the year 1818, and Incorporated by Act 9th Geo. IV. cap. 42, intituled "An Act to abolish Church Briefs, and to provide for the better Collection and Application of Voluntary Contributions, for the purpose of Enlarging and Building Churches and Chapels." Dated 15 July, 1828.

*Patron,*

HER MAJESTY THE QUEEN.

*President,*

HIS GRACE THE ARCHBISHOP OF CANTERBURY.

*Vice-Presidents,*

HIS GRACE THE ARCHBISHOP OF YORK.  
THE BISHOPS OF ENGLAND AND WALES, &c. &c.

*Treasurer* :—HENRY HOARE, ESQ.

*Secretary* :—REV. GEORGE AINSLIE, M.A.

*Chief Clerk* :—MR. H. DUNNING.

*Bankers* :—MESSRS. DRUMMONDS, Charing Cross.

MESSRS. HOARE, Fleet Street.

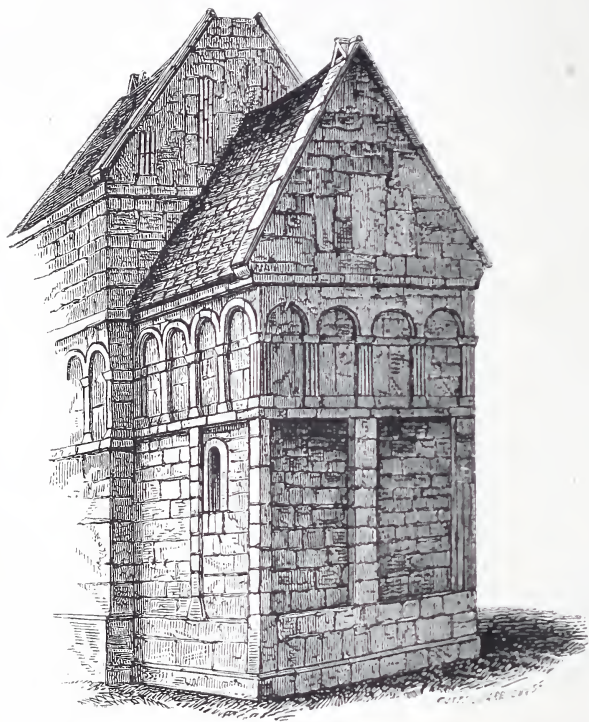
BANK OF ENGLAND.

Number of Places assisted by the Society to 16th	
December, 1872 . . . . .	5,991
New Churches erected . . . . .	1,626
Old Churches rebuilt or enlarged . . . . .	4,365
Number of Additional Seats obtained . . . . .	1,533,193
Number of Free Seats . . . . .	1,196,566
Amount contributed by the Society . . . . .	£793,078
Which has called forth a further expenditure on the	
part of the public of not less than . . . . .	£7,786,645
Number of <i>Mission Churches</i> aided . . . . .	123
Amount contributed . . . . .	£3,319
Number of <i>Repair Funds</i> deposited with the Society . . . . .	254
Amount invested . . . . .	£60,297

Donations or Annual Subscriptions of *any amount*, either for the GENERAL FUND, or for the MISSION-CHURCH FUND, will be gratefully received, and may be paid either direct to the Office in London, Rev. George Ainslie, 7, Whitehall, S.W., to one of the Society's Bankers, or through the local Hon. Secretaries.







Perspectibe View of the Newly-discovered Saxon Church  
at Bradford-on-Avon.

# The Church-Builder.

No. XLVI.

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## Newly-discovered Saxon Church at Bradford-on-Avon.



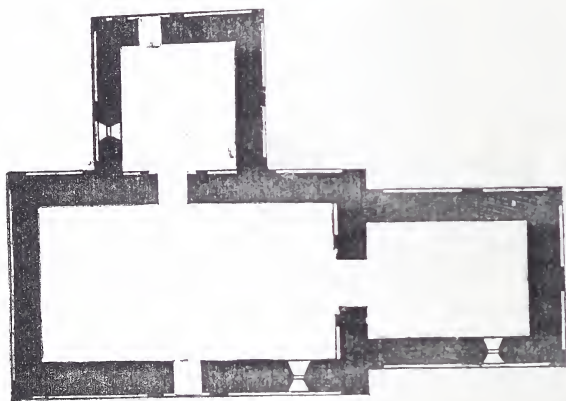
NE of the most interesting Ecclesiological discoveries which has been made for a long time is that of a church, probably of the 10th century, in a perfect state of preservation, at Bradford-on-Avon, in Wiltshire.

The Vicar of the parish, the Rev. W. H. Jones, tells us the circumstances of its discovery in the pamphlet whose title is subjoined.<sup>1</sup> In the year 1856 he was standing at the highest point of the town (close by what were then the ruins of another ancient chapel, that of St. Mary, Tisbury, which has been recently restored by its present owner), when his eye was caught by what seemed to stand up among the surrounding roofs like the outline of an old church, consisting of nave, chancel, and north porch. He proceeded to examine the building which presented this appearance. It was in a mass of cottages and sheds, close by the north-east end of the present parish church, hemmed in on almost every side by buildings of one kind or another. On the north, by a large shed, employed for the purposes of the neighbouring woollen manufactory; on the south, by an addition to

<sup>1</sup> "An Account of the Saxon Church of St. Lawrence, Bradford-on-Avon. By the Rev. W. H. Jones, Prebendary of Sarum, Rural Dean, and Vicar of Bradford-on-Avon." Printed privately, for distribution among Subscribers.

the original structure, and also by a coach-house and other out-buildings; on the east, by what was formerly a "very fair house of the building of one Horton, a rich clothier," the western gable of which was within a very few feet of it, and obscured it from general view. The west point was the only part of the building left to public view, and that was to a great extent modern work of the 17th or 18th century, in feeble imitation of the old Romanesque, and so tended to deceive the general public, and to throw off the scent even the chance observer of any of the peculiarities of the other parts of the building. Moreover, the chancel, converted into a cottage, was in the hands of one proprietor, while the rest of the building was used as a school-house.

Aided, however, by a local architect, the vicar disentangled the ancient building from its surroundings, and got a plan and elevation of it drawn and submitted to several great authorities on architectural antiquities. We are enabled, by Mr. Jones's courtesy, to put before our readers the ground-plan and a perspective view of the building from the south-east, and so to give them material for forming an independent judgment.



Ground Plan.

There can be little, if any, doubt that the building was a church. It was, until a comparatively recent period, actually within the churchyard of the present parish church. In 1715,

when the nave and porch were given as a school-house, it was commonly known as the skull-house, from which we conclude that it had been used as a charnel-house, to contain the bones dug from time to time out of the churchyard in which it stood ; and its ground-plan is precisely that of a small church with chancel, nave, and north porch. It is a small building, but very lofty in proportion, the nave being about 24 feet 2 inches by 13 feet 2 inches, and 25 feet 5 inches high ; the chancel 13 feet 2 inches by 10 feet, and 18 feet 4 inches high ; the porch 9 feet 11 inches by 10 feet 5 inches, and 15 feet 6 inches high. There are, moreover, indications that the porch, at all events on one side, is not quite of the original elevated pitch, and this may possibly be the case with other portions of the building. The opening from the chancel into the nave is, indeed, rather a doorway than what we usually mean by a chancel arch, being only about 3 feet wide and about 10 feet high ; but in other very early churches which remain, the opening from the nave to the chancel is very small, and adapted to the Eastern rather than the Western ritual.

When we turn to the architectural characteristics of the building, we observe that,—

“All the elevations, except that of the porch, were divided into three stages. The lowest was quite plain with the exception only of a series of slight projections *not inserted, but cut out of the stone*, and which are really so slight that they can only be called pilasters, and not buttresses. These occur at regular intervals, and support a string-course which ran all round the building. These pilasters have in several places ‘stepped bases,’ such as are commonly seen in drawings found in manuscripts of the tenth and eleventh century. Upon the string-course runs an arcade, consisting of a series of flat pilasters, consisting of upright stones, which, however, do not tail into the wall ; and which, on the *east*, thus distinguishing the chancel from the rest of the building, are partially moulded. All these have bases and caps, cut out from the surface of square blocks of stone, and most of them slightly beveled on either side. These latter support, or rather, *appear* to support, a series of plain arches. For the arches themselves are only surface decorations, and not at all constructive arches, being, like the pilasters, caps, and bases, all *cut out of the stone*, which runs, irrespectively of them, in regular courses. In fact, the walls seem to have been built at first plain, with the bands or string-courses alone projecting, the panels and ornamentation being afterwards formed in them. The workmanship is of a very rude description ; in some cases, as a careful inspection of the plates will show, these sham arches are cut out of the surface both above and below, in other cases



only below. Elsewhere the work of 'cutting out' seems to have been only partially completed. Moreover the elevations of the arches are by no means strictly uniform, the arch on the south side of the eastern elevation being, as will be observed in the plate, several inches higher than the rest. In truth, the walls themselves, as the ground-plan shows clearly enough, are of different thicknesses in different parts of the building. Around the porch, the pilasters, of which we have spoken, do not support arches at all, but merely a tabling which is built to receive the eaves.

"In the eastern gable of the nave are the remains of several moulded pilasters, which formed a sort of arcade built to take the form of the pitch of the roof, being stilted in increasing height to the centre. Above the tabling on the north side of the porch there would seem to have been a similar arrangement, the central pilaster, or rather the greater portion of it, which is rudely moulded, yet remaining.

"The chancel was entered through an archway which, as we have said, was not wider than about *three feet*. There still remains a fragment of the arch, which springs from an impost, and has the usual characteristics of ante-Norman work. Its disproportion in size to the height of the wall is very striking. Above this arch, imbedded in the wall, were found, during the progress of some alterations about eighteen years ago, two stone figures of angels, one on either side.



Stone Figures of Angels.

"These figures, which may fairly be deemed coeval with the building itself, are executed in a kind of low relief: the angels have their wings expanded, around their heads is the *nimbus*, and over an arm each holds what is conjectured to represent a napkin. It is conceived that originally there was a central figure of our Blessed Lord upon the cross. There is to be seen still in the curious, though sadly mutilated, sculpture in the church of Headbourne Worthy,<sup>2</sup> near Winchester (a building, the

<sup>2</sup> See a drawing of this church, showing this rood with the two attendant figures of St. Mary and St. John, in the Journal of the Archæological Association (Winchester Volume), p. 412.

principal portion of which is of the date of the *tenth* century), a design which seems to warrant such a conjecture.

"The pilasters on the external east elevation of the chancel are moulded into three depressed roundels, a very simple form of decoration, one of the earliest in fact met with in this country. This work is especially valuable as it seems clearly to denote, in the mind of the builder, the superiority of the eastern over the western elevation, and so to mark the building as a Christian church. Moreover, when considered together with the peculiar way in which the lesser pilasters below the arcade are formed, it seems to mark out very distinctly the antiquity of the structure.

"A window will be seen in the south wall of the chancel, which is splayed considerably both inside and outside, and gives every evidence of being one of the original windows. There was, it is conjectured, a similar window on the north side, which, together with the portion of the old arcade that ran above it, has been removed for the insertion of modern windows, since the church has been used as a cottage.

"The nave was entered from the north porch by an archway which still exists. The archway, which is not recessed, is *two feet ten inches* wide, and *eight feet six inches* high, to the centre of the arch. The ornamentation of its jambs and arches is of the same character.

"The porch is on the north side of the building, and would seem originally to have had on its front a series of moulded pilasters, as already described, above the plain arcade, the larger portion of the central one still remaining. It was entered by a doorway, which, though simpler in its details, corresponds in its general characteristics with the entrance to the nave, of which an account has just been given.

"The next question that presents itself to us is,—What is the probable date of this ancient building?

"On this point our best plan will be, first of all, to give the words of those whose opinions would naturally carry weight, who all have personally examined it.

"Sir G. Gilbert Scott, in a letter to the Vicar, says:—'The little Saxon church is a most interesting relic. There is no shadow of doubt as to its being Saxon. . . . It is one of the most perfect, I should think, remaining.'

"Mr. E. A. Freeman says:—'From the character of the building I should be inclined to place it early in the last of the three ante-Norman periods which I tried to make out in my "History of Architecture." There is certainly in this building nothing that can be described as Norman.'

"Mr. J. H. Parker writes thus (in 1858):—'I have arrived at the conclusion that it must really be a Saxon church of the eleventh century, and if so, the most perfect one we have remaining. The masonry is certainly very superior to any other example, but this may be accounted for by the excellence of the material found on the spot. The two figures of angels found over the chancel arch appear to me also part of the original work, and to correspond very closely with the figures of angels in the Benedictional of St. Æthelwold (Archæol. xxiv., Plate viii.).' Again (in 1872) he writes:—

‘The church was built, as it seems to me, in the time of Bishop Æthelwold, between 970 and 975, or possibly then built of wood only, and rebuilt of stone about 1025, not later. It is the only perfect example we have of that period, and forms a chapter in the national history.’

“Sir John W. Awdry, Kt., in his address as President at the sixteenth general meeting of the Wiltshire Archæological Society, remarked:—‘There is one remarkable building at Bradford-on-Avon—small and not very striking—to which no date can be assigned later than the Saxon period. . . . If anything practical can be done to secure so perfectly unique a monument from destruction, it would be a great point not only in our local history, but in the history of the building art in England through the middle ages.’ And he thus explains in a letter to the writer the process by which he comes to such a conclusion:—‘The argument seems to be this. It is manifestly a Christian church. Now the ordinary Saxon structures being no better than wattle and dab must be very rare. But if anywhere a tradition of Roman architecture might be looked for, it would be in your freestone district, with abundant materials, solid and durable, yet not intractable. We there find a rude and primitive structure with all the arrangements of a church. The form is evidently Romanesque, while the construction is so debased that it shows the tradition to be already a dim one. Then by a process of exhaustion you find that it cannot be post-Saxon. The Norman architects, instead of cutting sham arches out of great stones, built real arches with little ones. No one will think of assigning it to any period of the Pointed styles. And in the Romanesque *renaissance* of the sixteenth and seventeenth centuries no one (even if the character of the construction suited it, which it does not) would build a church of these proportions. You have also probably positive documentary evidence of its previous existence.’

“On these archæological grounds we might fairly conjecture the date of our building to be about A.D. 975—1000. And there is documentary evidence to offer in support of this opinion.

“Early in the eighth century, a monastery was founded at Bradford by Aldhelm, afterwards first Bishop of Sherborne, when that diocese comprised all the county ‘east of Selwood,’ including no doubt a portion of Wilts, besides Dorset, Somerset, Devon. It was, like a similar establishment at Frome, a dependency of the larger abbey at Malmesbury, of which Aldhelm was abbot. The word ‘*monasterium*’ in those early days frequently meant only a church with three or four priests attached to it, and possibly this was all that was really planted at Bradford; a sort of missionary settlement, or centre, from which the blessings of Christianity might be conveyed to the surrounding population.

“In the year A.D. 1001, King Æthelred bestowed ‘the monastery’ (*cænobium*) ‘with the adjacent Vill or Manor’ (*cum undique adjacente villa*) on the Abbess of Shaftesbury. The specific object of this gift is declared to be ‘the providing the Nuns a *safe refuge*’ (*impenetrabile confugium*) ‘from the attacks of the Danes, and a hiding-place for the relics of the blessed martyr, St. Edward, and the rest of the saints.’ And

Æthelred further directs, that, on the restoration of peace in his kingdom, the Nuns should return to their ancient place; but that some of the society if such should be the wish of the Superior for the time being, should alway remain at Bradford. Without doubt in those early days the large forests which were on every side of Bradford, rendered it a secure hiding-place '*impenetrabile confugium*,' and difficult of access to any large armed force.

"Within very little more than a hundred years of the time of the arrival of the Nuns of Shaftesbury, William of Malmesbury, in his '*Gesta Pontificum*' (a work which seems to have been completed in the year 1125), under the Life of St. Aldhelm, speaks of him as having been the founder of Monasteries at Malmesbury, Frome, and Bradford, at the close of the seventh, or commencement of the eighth century. Of the *monasteries* of Bradford and Frome, he tells us that they had by that time been both destroyed. And then he adds these remarkable words, written at the latest in the year 1125 :—'And there is to this day at Bradford a 'little church' [he calls it *Ecclesiola*] which Aldhelm is said to have founded and dedicated to the blessed St. Laurence.'"

It seems to be established beyond question that the building, thus curiously lost sight of and accidentally brought to light again, is really a church, erected probably towards the end of the tenth, or, at latest, the beginning of the eleventh century. We have seen that it is nearly perfect. The style is of an earlier type than any other building we have left in England. It therefore becomes a national monument of very great interest and value. We all have to thank Mr. Jones for his exertions to preserve it. He has secured the property of the chancel, and placed it in the hands of a Committee, of whom Earl Nelson is one. The trustees are now raising money to purchase the nave, and to restore the building. When the whole church is obtained, it will be formally conveyed to Trustees, amongst whom it is intended to include the Archdeacon of Wilts and the Vicar of Bradford-on-Avon for the time being. We gladly give a sentence from their appeal for funds, and earnestly commend it to our readers.

"To carry out fully the wishes of the trustees will demand not only money, but time. The first object is, of course, to raise a fund for the present purchase, which, with all attendant expenses for conveyance, walls, and railing, excavation of the earth (which in some parts is nearly 5 feet above the ground-line of the building), and such repairs as are advisable for the stability of the structure, can hardly be estimated at less than 300*l*. The next object will be to provide, by exchange or otherwise, another

school-room, in lieu of the ancient nave and porch, and another residence for the Schoolmaster, his present house being a modern building, attached to the south side of the church, the total cost of which will probably be from 400*l.* to 450*l.* Then it is hoped, when the whole church is obtained, that, for about a similar sum, its complete restoration may be carried out; so that the whole amount that will ultimately be required will, it is calculated, be some 1200*l.*

“The trustees ask from Archæologists, and all others who feel an interest in the preservation of so remarkable a building, subscriptions for the purpose. Communications may be addressed, and donations forwarded, to the Rev. Prebendary W. H. Jones, Vicarage, Bradford-on-Avon, who will act as Treasurer to the Fund.”

### Newly-discovered Saxon Work at Hallingbury, Herts.

**I**N the restoration of the Church of Great Hallingbury, in Hertfordshire, by Mr. E. Pritchett, of Bishop's Stortford, some interesting remains of a very early church have been brought to light. Entirely concealed by plaster was an ancient chancel arch, 11 feet 6 inches wide, composed entirely of tiles of the Roman shape, and possibly of Roman origin, the *débris* of some ruined Roman villa, which supplied material ready to the mediæval builder's hand. The arch is semicircular, springing from tile abaci, and with jambs of similar tiles down to the pavement. The mortar used in all this construction is different from that employed in the side walls, which have been built up to it. The walls of this early chancel, which is a simple parallelogram in plan, about 24 feet wide, are 20 feet high to the plates. High up in the walls are traces of narrow windows, whose arches are turned with tiles. In one the arch of the inner splay is very curiously brought in at the spring in the horse-shoe shape. The chancel arch is of very considerable thickness, and in the thickness of the wall a rood stair has been in subsequent times cut out of the solid wall of the north jamb, the tiles removed, and clunch jambs substituted to the opening, for a height of about 2 feet. These early remains are of interest, and are sure of judicious treatment at Mr. Pritchett's hands.



## School-Churches.

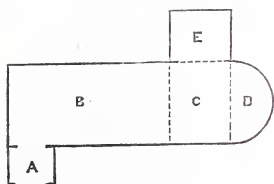


NE of the great difficulties in working a large country parish in the present day is that of getting at the people who live in the hamlets, of which there are sometimes as many as three or four, at a distance of perhaps miles from the

town and parish church. These hamlets will sometimes consist of one or two farm-houses, a group of labourers' cottages, and a general dealer's shop; sometimes some special branch of industry has been started in one, and then it will form quite a village or little town of itself. The question in all these cases is how to get the people to church. There may be some who are not quite lost to the Church, and who will come to be married, will bring their children to be baptized, and always to be buried; but as to coming oftener, the long distance, the winter with its wet and cold, and the scorching summer sun, make it quite impracticable for women, children, and old people at least. Added to this, some zealous dissenting body in a neighbouring town will often hire a room in one of the houses and hold Sunday services there; and this, of course, makes the people less inclined than ever to make an effort to get to church, for, owing to neglected religious teaching in past days, they think it quite indifferent whether they go to meeting-house or church. Now in this great age of religious revival, when the rector calls his curates and staff of lay-helpers into council together to lay plans for the spiritual welfare of these hamlets, it will generally come to be determined that as the people cannot or will not come to church, the church must go to them. To this end it is found desirable to build a suitable building in one or more of the hamlets, and a little further consideration shows that it is necessary that this building should answer the purposes both of church and school. This school-chapel will be served from the mother church with perhaps morning and evening service on alternate Sundays, holy communion once a month, and one or two week-day services, the building being so built and arranged that the chancel, or at least the sanctuary, may be divided off with a curtain, and the body of the building used as a day and

Sunday school besides. The value of some such building for the efficient working of a scattered country parish is becoming every day more apparent. The clergy frequently ask for plain suggestions about them. It is hoped that the following notes may be of use to any one who contemplates the erection of such buildings.

The building will generally be (of necessity) simple and cheap, but at the same time it ought to be substantial and good in design. The aspect, position, and access to the site on which the church is to be built, would in most cases determine the arrangement of the various parts of the plan. The sketch-plan



here given will show the general principles on which such a building should be planned. A is the porch; B the nave, seated with convertible desks, which may be used either as school desks and forms or as church seats. Only such number of desks as is necessary for school purposes would probably be used,

the number of sittings required for the congregation being made up with chairs. A portable font of wood or metal might also be necessary. C is a space that would be used as chancel, and might be used for school purposes as one room with the nave, or might be shut off with a curtain and used as a class-room; D the sanctuary; E vestry or class-room. If funds would allow, a simple tower of good form and proportion might be built where the porch is, using the lower part as a porch; or a bell-gable may be built on the west end; or a spirelet at the west end, or on the roof at the commencement of the chancel. The heating might be by means of an open fire, or of a hot-water or hot-air apparatus, the hot water being perhaps the best, though the most expensive. The material used in building will, of course, vary with the district in which it is to be built. In some parts it will be stone, and there is nothing that looks better or is more durable than good stone. In other parts brick will be the local building material. This will, of course, make a substantial building, and the use of moulded brick and diapered patterns in black brick, &c., judiciously used, will

give pleasing variety. There are some parts of the country where it may be found that *concrete*, with brick or stone dressings, will make good, cheap, and substantial work; and it is only necessary to point to Mr. Blomfield's church at Oxford to show that it is, to say the least, presentable. There is yet one other treatment that will probably be cheaper in most parts of the country, though not so durable, and that is, the use of half-timber construction, building only a plinth, or perhaps a dwarf wall, of stone or brick, and on this a system of wood framing, filled in with brick or stone; and, in the case of stone, at least, plastered inside and out between the wood framing. This, as may be seen from a letter in the last number of the *CHURCH BUILDER*, will make a nice and church-like building, and may certainly be made good in design and picturesque in appearance.

On the question of cost we say nothing, for it would only be misleading to attempt to give even a general idea. The cost will vary according to the requirements of the site, the locality, the materials used, the distance from a town where a builder may be found to do the work; also the distance from rail or canal. But in these days it is an easy thing, and much the safest and most satisfactory, to take professional advice as to the best way of using the *local* material in each individual case, together with sketch plans and an approximate estimate, as a guide in collecting funds.

YVIE.

Hammersmith, March 11, 1873.

## On Coloured Decoration.



THE question of colour enters into the subject of Church Architecture in two ways. First, we need the building itself finishing with colour; it may be a system of colouring elaborately carried throughout every part of its walls and arcades and roofs and floors, or it may be nothing more than a tint in the plaster of the walls and a few lines of colour to emphasize the leading architectural features, or to supply the lack of architectural features (as labels, mouldings, &c.) in a cheap church. Secondly,

we have to furnish the church with the necessary appliances for Divine worship and the convenience of the congregation, and this furniture may be numerous and costly, or scanty and simple. In all cases, taste in the harmony of colour is absolutely required to produce a satisfactory result. The more elaborate the decoration or the furniture, the more knowledge and skill is requisite; but a mere tint in the wall plaster, and a line round the window arches, cannot be satisfactorily accomplished without good taste. In the mere choosing of an altar covering and its fringe, so that it may harmonize with the surroundings, some knowledge or an instinctive good taste in colour is indispensable.

To those who have to direct such work, as the clergy have, good taste is not enough; some knowledge of the subject is needed. Good taste may suffice to approve or disapprove the work when it is done, and it is too late to alter it; but knowledge is required to compose beforehand an arrangement of colour which shall satisfy good taste. In complex work much knowledge and artistic skill is of course needed, and everything done to a church or put into a church should be done under the supervision of a competent artist. But a very little knowledge of the principles of harmony in colour would be enough to enable the clergy to prevent some of the more glaring violations of principle and outrages to good taste which are continually perpetrated under their sanction.

A paper by Mr. C. H. Brien, recently read before the Architectural Association of Ireland, gives the elements of colour-harmony so tersely and clearly that we are induced to present a large extract from it here to our readers:—

“In asking you to discuss the question of ‘Coloured Decoration,’ I must request you to pardon me if I appear to detain you unnecessarily with a recital of those natural laws on which its successful practice must ever be founded. We have to deal with a subject which is not dependent on individual taste alone, but which, like every other branch of professional practice, is governed by inflexible rules. It is true that these laws may be unconsciously recognized, and their teachings followed,—as in the other departments,—without a clear apprehension of the matter; still, I submit that much will be gained if we start with a common ground-work for discussion.

“We must all desire to see the architect the real director of his works. We are every day urging that not only the building itself, but its decoration

and furnishing, should be confided to his care. We are constantly protesting against a work which has been carefully planned and rendered externally pleasing, being spoiled internally when its completion is confided to other hands, and this from want of accordance, even although the decoration may be intrinsically good. The sculptor and carver willingly come to the architect's aid, and he is often wisely content to direct and define, generally leaving minor details to their taste and skill. The painter,—beset as he has been by chemical and mechanical difficulties,—offers his best services. Why should not the decorator and upholsterer also act more frequently with the architect in giving unity to his work; and this not only in great undertakings, where the necessity for unity is acknowledged, but in smaller and apparently unimportant commissions? A client, too, will be more willing to listen to the suggestions of his architect, when he finds that they are based on the theory that good taste is not dependent on cost, and that successful decoration and furnishing do not necessarily mean a large additional expenditure.

“I have said that successful decoration in colour must be based on the right apprehension of what appear to be inflexible natural laws. Let us see how these laws are ordinarily defined, and then proceed to apply them to the subject in hand:—a beam of light falling on a glass prism in a darkened room is found to be split up into seven coloured rays (or rather bundles of rays), which arrange themselves in the following order,—red, orange, yellow, green, blue, indigo, violet. This is further confirmed by the same prism held before the electric lamp, and (more faintly) by the colours in the rainbow. We also learn that these seven colours are capable of being reduced to three—red, yellow, blue,—which we designate primary colours, as we have failed to reduce them further. I am aware that much discussion has lately been caused by an effort to class green as one of the primaries; but I prefer, for many reasons, to follow the accepted arrangement.

“I need scarcely remind you that red and yellow produce orange: blue and yellow, green; and red and blue, violet (or purple). These, then, are termed secondary or composite colours; and, with the primaries and the addition of the colour indigo forming the solar spectrum, you perceive they arrange themselves between the colours through whose combination they arise. All further derived colours (tertiary) may be regarded as coloured greys, as more or less broken colours in which a primary or secondary predominates. Still further we are taught that, as yellow and blue produce the colour green, that colour is to be spoken of as the complement of red; the red and the two forming green completing the primary trio, and so with blue and orange and with yellow and violet. These colours, as I have just quoted them, also form our first harmonies, as complete harmony depends on the presence of the three primaries in a composition.

“If we place red and green side by side, we perceive that they mutually purify each other: this is the result of the law of contrast. It is so with black and white, and with the coloured complementaries, when so placed. If we look upon a bright red wafer for some time, we perceive that the white paper on which it lies seems to be faintly tinted, where it touches the wafer with the complementary green. If, after gazing on it, we remove the wafer,



we find the space it occupied appears to be also tinted with the complementary green. Similar effects will, of course, be observed if we use wafers the colour of the other primaries. We accept it then as an axiom that the primaries have a tendency to produce in their surroundings a tint complementary to themselves—red inducing, even in black, a greenish tint.

“Again, it is found (as was to be expected) that colours mutually react on each other. Taking, even, my first example, red and green, should the red have a decided orange tinge, the green will look bluer; should the green be bluish, the red will appear orange-tinted; orange, the complementary of blue, will appear to have been added to it. Take a different example: if I have several pieces of scarlet cloth, and look at them in succession, although they be of exactly the same colour, cut from the same piece, they will seem after a time to have lost brilliancy; the fatigued eye has developed the complementary green, and the scarlet has been tarnished, all mixtures of the primaries being broken, dulled, or tarnished colours,—we look for some time on a green colour, and find the scarlet has been restored. It is an intuitive appreciation of these laws which causes the blonde to select blue and green to enhance hair or complexion, and the brunette to prefer red or orange tints. You will perceive at once how a red head-dress will bronze the negro, or an orange enhance the natural blue-black of some races. These considerations will also suggest to you how all colours will gain in purity and distinctness by being separated by black or white, as thereby we neutralize this tendency to tarnish. The colours of the spectrum may be deepened or dulled by black, or lightened by the addition of white, or they may be altered by admixture with each other in varying proportions; thus we get tones and hues—terms often confounded. The tertiary colours illustrate this; they are olive, russet, and citrine:—

Olive	{ Blue + Yellow = Green Blue + Red = Purple	{ Blue preponderates.
Russet	{ Blue + Red = Purple Red and Yellow = Orange	{ Red preponderates.
Citrine	{ Red + Yellow = Orange Blue + Yellow = Green	{ Yellow preponderates.

As the pigments which we use are never pure, each primary colour being more or less tinged by its fellow primary, and so with the rest, no combination of them will return to white, or the absence of colour, as in the case of the colours of the spectrum obtained from the solar beam, or by the electric lamp. In theory, the colours red, yellow, blue, should produce white, if combined in the proportion—yellow, 3; red, 5; blue, 8; but painted on a disc and caused to revolve rapidly, the grey produced is tinted most frequently by the red and blue, and the resultant colour is generally a violet grey. Indeed, as I have said, all combinations of the primaries produced by pigments are dulled and broken, as you must have often perceived when red has accidentally been present in the mixing of green, and the tendency is towards black rather than white. The tertiary colours, then, as they contain the three primaries, consist of greys produced by this admixture, coloured by the primary in excess; and these can, of course, be further com-

bined so as to be distinctly dominated by a secondary. It is owing to this difficulty of admixture, and to save time in preparation, that the palette of the artist is being constantly added to by new pigments ready to his hand.

"I would ask your attention to another peculiarity of the primaries and their combinations. The yellow is the most brilliant and obtruding colour; the red warm, and occupies a middle place; the blue cold and receding: hence the yellow is suited for projecting surfaces, the red for hollows and middle distances, and the blue for the mass. In the figures I have quoted, you perceive the blue has an area equal to the two others combined. You see the effect of this brilliancy of yellow in the secondary orange, and its tinge in scarlet; the warm of red in purple, and its tinge towards blue in crimson; the coldness of blue in some greens; and the brilliancy of yellow in the new aniline colour, where we have the luminous leaning towards yellow. In preparing colours it is, therefore, desirable that pigments to be combined should lean towards each other;—in orange, for instance, that red should tend towards orange, and the yellow should be free from a greenish tint; in green, that the blue should be greenish rather than purple; and so on; the tendency to broken or impure colour being favoured by traces of the absent primary in the pigment, as already stated.

"I said that colours were purified by being separated from each other by white or black. Let us see the effect of a ground of white or black on the colours. The general tendency of white will be to exalt colours by contrast of tone; of black, to lower them, for the same reason: and yet there are changes respecting individual colours worth noticing. Yellow, for instance, will appear much lighter with black than white, in the former case having acquired a greenish tinge; light blue will contrast most favourably with white, as will light green; red will be subdued by black by contrast of tone; while violet, for the same reason, will be improved. Contrasts of this kind are well seen in some of the national flags,—the red, white, and blue of France; the red, gold, and black of United Germany; the white and green of Saxony. Perhaps grey harmonizes best with the majority of colours, and, if slightly tinted with the complementary of the colour, has a most pleasing effect: indeed, by the law of simultaneous contrast, this will occur in many cases without the actual addition of the tint. It is further to be noticed that the substitution of gold for yellow in decoration produces a marked change. Gold with black is lowered, whitened by contrast of tone; while with blue it is reddened, enriched by the development of the complementary orange."

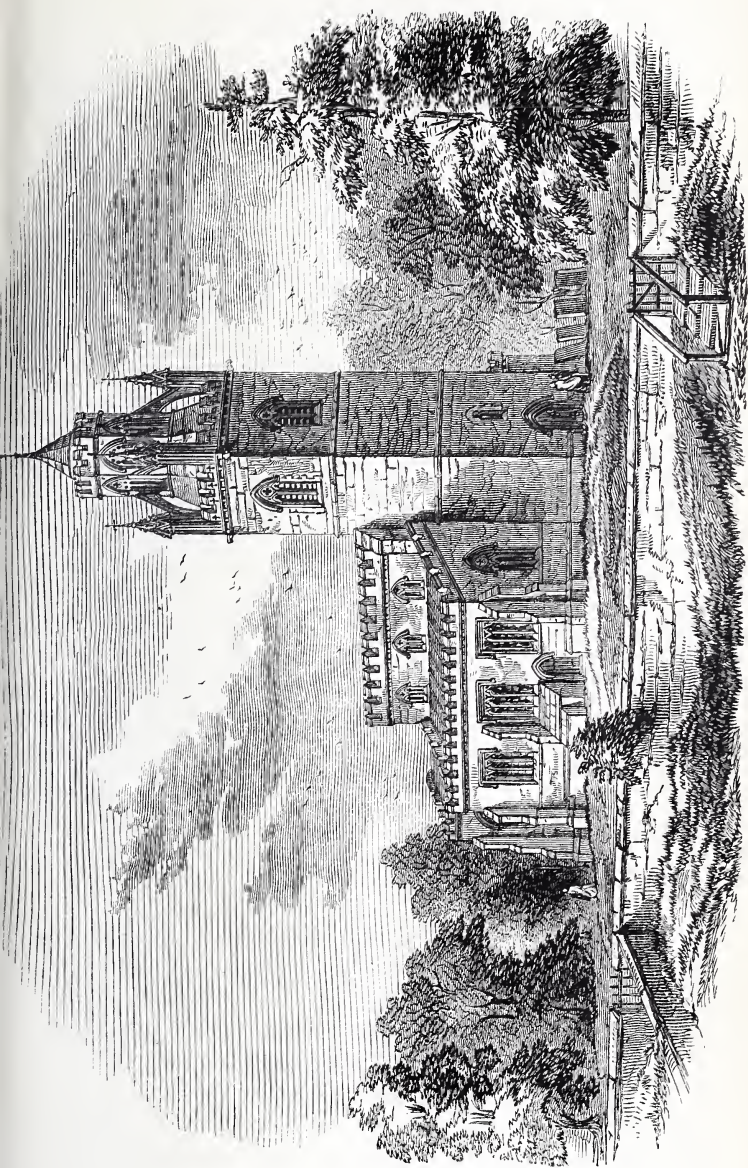
## Weldon Church, Northamptonshire.



THE Parish Church of Weldon, Northamptonshire, was restored by the late Mr. Slater some twenty years ago: the woodcut represents it as restored.

It consists of chancel, nave, with north and south aisles, west tower and south porch, and is of different dates. The eastern portion of the south aisle, formerly an ancient chapel, had been parted off for a vestry, but has again been restored to the church; and the north aisle has been lengthened to its original extent of one bay westward, upon the old foundations. Under part of this north aisle an ancient crypt exists, which has been restored. The tower, which existed before the restoration, was a modern one, rebuilt about ninety years ago. On the top of it was a lantern entirely constructed of wood, in which within the memory of man a light was burnt every night to guide travellers through the wilds of Rockingham Forest. The woodcut shows its proposed restoration. On taking down the west gallery indications of a lower arch were found. This has been opened, and proved to be of Norman date.

In this parish are ancient stone quarries, and tradition asserts that St. Paul's Cathedral was built of Weldon stone. It is certainly curious that the Manor of Weldon was conveyed to Henry Colet, Alderman of London, whose son and successor was the celebrated John Colet, Dean of St. Paul's and founder of St. Paul's School. The owner therefore of the Weldon quarries in the time of Edward IV. was a Dean of St. Paul's whether the Cathedral was built or repaired of this stone may perhaps be uncertain, but there is no doubt that many of the fine churches in the neighbourhood, as well as Weldon Church, were built of this stone.







## Fresco and Mural Decoration.



THE Committee of the Council of Education intend to award a number of prizes for the best-executed copies of any existing examples of fresco and mural decoration still existing in the three kingdoms, in connexion with our old ecclesiastical or other buildings. The information desiderated, to be furnished along with the copies, is to the following effect:—The name of the church, or other old building, on the walls of which the painting exists; the name of the town, county; whether in tempora, fresco, or oil; the size; the name of the artist (if known), or probable name; date of the work, or probable date; and the name of any printed work containing descriptions of the above. Circulars will be immediately issued by the head masters of the different schools of art in connexion with South Kensington, giving particulars of the competitions, and asking for the return of all the available information that can be obtained on the subject. It may be stated here that, in respect to Ireland, very scant examples of fresco and wall-painting in any form at present exist; and Scotland is not much better off. Some fine examples exist in England, and almost every year, owing to the number of church restorations that are taking place, some valuable “finds” take place where the walls and stonework of the churches are bared of the whitewash and plaster coating they have been subjected to by the Vandal improvers of the sixteenth and seventeenth centuries.

## Chiming the Bells.



THIS is what we recommend for all the services of the Church throughout the year, excepting on the three “still days” of the Holy Week; not a monotonous, melancholy tolling of a single bell, nor ringing a joyous peal, but the sweet, mellow, and subdued tones which the bells cheerily throw out when they are chimed.

The difficulty of getting a sufficient number of hands to do

this daily, or it may be only on Sundays and Saints' days, with unbroken regularity for both services, is often found to be impracticable, especially in a country place; but this difficulty is most effectually got over by adopting a very simple and ingenious arrangement, invented by the Rev. H. T. Ellacombe, Rector of Clyst St. George, Devonshire. It was first set up by him at Bilton, Gloucestershire, 1822, where it has been in use ever since. The same plan has been set up in divers other places. It is available for any number of bells, and lately, at Worcester Cathedral, it has been fixed for chiming the twelve bells for the daily services. It brings all the bells under control to any point in the church, when they may be chimed with perfect ease by one man or boy. Being independent of the belfry, it interferes in no way with the ringers when a peal is to be rung. The chiming gear being distinct from the clappers, it does away with the practice which is so common, but so destructive, of "*clocking*" the bells, or tying ropes to the clappers, by which numbers of fine bells have been cracked. The place we recommend for the manual is the ground floor of the tower, which is also the proper place for the ropes to be brought for the ringing. It is fully described in the third edition of Mr. Ellacombe's "*Belfries and Ringers.*" The late Mr. Hooper, of Woodbury, near Exeter, has fixed about one hundred sets at a cost of 1*l.* per bell and his travelling expenses. His widow and son still continue the same sort of work. The whole thing is perfectly free from noise; it is ever ready, and never in the way. Persons who have adopted it say it is a great "*comfort*" to them, rendering all the bells so quickly available.

### New Cathedral at Linz, on the Danube.



THE new Cathedral of Linz, on the Danube, in Austria, is interesting to all lovers of Ecclesiology, from the fact of its being the largest Christian church now being erected in the world. When completed, it will be considerably the largest church in the Austrian dominions, and will be exceeded in size only by two cathedrals in Germany, those of Cologne and Ulm.

This noble building was commenced in the year 1860, and in the year 1864 the Lady Chapel and Crypt were completed, and consecrated by the Bishop of Linz. Since that time the works have been steadily progressing, and it is hoped that the choir, nave, and transepts will be sufficiently advanced to admit of their being used for divine service by the year 1880. We are not accustomed to hear of churches occupying twenty years in building in the nineteenth century, but at the same time it should be taken into account that we are not in the habit of erecting churches the size of the Cathedral Church of Linz.

When it was decided to commence this edifice, a competition was announced, and the plans which were considered most appropriate being those of Herr Vincent Statz, of Cologne, he was appointed architect, and his original design is now being carried out, with very few modifications.

The church, when completed, will consist of a western tower and spire, the lower portion of the tower forming a porch 50 ft. deep. This tower will also be flanked by two other porches, leading into the western transepts. The western transepts will be terminated to the north and south by apses. To the east of these will be the great nave, of six bays, with a single aisle on either side. There will be transepts, three bays deep, with aisles both to the east and the west. These aisles, however, are a bay less in length than the transepts, so that the extreme north and extreme south bays of the transepts will be without aisles. The choir will be three bays deep, exclusive of the five-sided apse which forms its termination to the east. It will also have double aisles on either side, which will be again flanked by sacristies and chapter-house, each divided by rows of columns into two aisles. The inner aisles of the choir will be continued round the apse, and will give access to six radiating chapels and the Lady Chapel. The Lady Chapel consists of a square nave, two bays deep, with a single apsidal projection to the east. The nave or body of the chapel is divided into two equal aisles by a spine of columns running down the centre from west to east. This chapel has three altars. The church will contain twenty altars. One of the western transepts will be screened off for a mortuary chapel, and the other for a baptistery. There will be a parochial altar at the west end of the choir, under the lantern,

and one against each of the great piers of the chancel-arch. The high altar will stand on the chord of the apse, and will have a small altar for relics behind it.

The choir stalls will occupy two bays of the chancel, which will be separated from its aisles by pierced screens.

The style chosen is the Geometrical. The aisle windows will be of three lights, and those of the clerestory of four lights, except in the apse, where these also will be of three lights. The nave will be divided from the aisles by massive cylindrical columns, with octagonal bases and abaci. The triforium will be only a continuation of the lights of the clerestory windows, with cusped heads introduced, and a pierced parapet resting upon a sculptured cornice over the great arches. The whole church will be vaulted in stone.

Under the Lady Chapel and choir is a large Crypt, vaulted in stone.

The following are the principal dimensions of this noble church:—length, 410 ft.; width across transepts, 200 ft.; western tower, square, 65 ft. at base; nave, 40 ft. clear; height to vaulting, 96 ft.; height to external roof, 136 ft.

A ground plan and south-west view are given in the *Builder* for Jan. 25, from which this account is quoted.

### Desiderata of a Modern Cathedral.



THE recent competition for the Cathedral at Edinburgh has excited considerable interest on several grounds. It was a work of unusual magnitude and importance, the competing architects were men of the greatest reputation in the profession, the decision of the judges was not universally endorsed by the profession, the mode in which the successful competitor put alternative suggestions excited angry criticism, and one of the designs gave rise to an incidental controversy on the subject of unacknowledged assistance in architectural designing.

All these clouds which attended the rising of the Cathedral of the Northern capital are, however, already dissipating, and the world will soon forget who competed with Sir G. Scott, and

whether some people thought Mr. Burges's designs better than his, and that Professor Kerr demurred to Sir Gilbert's abundant suggestiveness, and that Mr. Roper set up a claim to a large share of the merit of Mr. Ross's design ; but there will remain a very creditable cathedral as a monument of the revival of the ancient Episcopal Church in Scotland, and an evidence of the state of the Gothic revival of architecture at the end of the third quarter of the 19th century.

Besides the architectural question, the paper with which Sir Gilbert Scott accompanied his drawings goes into the general question of the ritual for which a 19th century cathedral ought to be adapted, and the practical uses which it must serve, in a way which is suggestive and interesting enough to make it worth while to reproduce some of its paragraphs, independently of the particular building which they were intended to illustrate:—

“ In designing a church which is to take the rank of a cathedral, and that in the metropolis of Scotland, and which must, nevertheless, be capable of being erected for a moderate sum, one has to consider carefully what are the architectural, and what the ritual, essentials of a cathedral, as distinguished from a church of less dignified rank.

“ It would not be easy to define the essential differences found to exist among ancient churches between a cathedral and an abbey, or even a great collegiate church. The latter were often promoted to the higher dignity, and were found in every way fitted for it. Our own question, however, lies between a cathedral and a parochial church ; and even here it is not so easy as it might appear to define the difference, inasmuch as many large parish churches equal, and even exceed, in scale and dignity of aspect cathedrals of the smaller size. In the present instance even, the proposed dimensions of the cathedral are equalled by those of some parochial churches, and in some instances the ritual arrangements of such churches may also be on a nearly equal scale.

“ Our aim, then must, I think, be *positive* rather than *relative*. The church must, both within and without, bear such unmistakable credentials of high dignity as to be obviously suited to its rank as the chief church of the diocese, and that which its chief pastor adopts as more especially its own ; and perhaps the great essential is that the choir should be of such ample dimensions as to allow the diocesan clergy, from time to time, to assemble there in the presence of their bishop.

“ There are, however, no universal rules for the form of a church of cathedral rank. If we were to say that it should have a *central tower*, it would at once occur to every one that many abroad and several in Great Britain have not that feature. If we were to moderate this demand, and



say that it should, at least, be *cruciform*, it would be replied that we have in Britain at least two—*Dunblane* and *Llandaff*—which are not so; and so on: no feature can be named which is the special and unvarying characteristic of a cathedral. All, then, which can be demanded for it is that it should be as dignified a church as the circumstances at command will permit, and that it shall, as a rule, be the noblest church in the city and diocese in which it is placed.

“Although, however, a cruciform plan and a central tower are not indispensable characteristics, it must be admitted that both are in a high degree conducive to dignity of aspect, and are consequently most desirable features in a cathedral church. No plan is so noble or so impressive as that which is founded on the cross, and the cross plan is never so emphatic as when a central tower crowns its intersection.

“I have therefore chosen as my [more normal] design the customary and typical form of a cruciform church, with a central tower, only making the central crossing, with the nave and transepts, unusually wide in their proportions, so as best to provide for congregational purposes, and so constructing and planning the supporting piers of the tower as to offer the least practicable amount of obstruction to view and voice.

“I have in this design given *aisles* on *either* side to the transepts as well as to the other arms of the cross, which tends to produce a great amount of space in the part most useful to the congregation. As, however, you appear to lay special stress on this point, I have considered other methods of providing for it.

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“The design distinguished as Design B, is founded on the celebrated alteration made by Alan de Walsingham in the Cathedral of Ely, where, on the fall of the central tower, he omitted to rebuild the four great piers which had supported it, but—stepping onwards to the next in every direction—converted his central space into a vast octagon. This plan, though less dignified in external aspect, has very great practical advantages as regards the actual uses of the church, through its affording a great and unobstructed space in front both of the choir and the pulpit for the congregation.

“In neither design, however, have I introduced a lantern rising high above the general elevation of the interior,—that being injurious to the acoustic qualities of the church; and, with the same view, I have shown all parts of the roof as vaulted either with stone or wood,—*i. e.* the choir and the aisles with stone, the nave, crossing, and transepts with wood; the latter being particularly favourable to sound.

“In my Design B I have, to avoid undue length, shown the choir as projecting a certain distance into the central octagon, an arrangement very favourable to acoustic objects; but, lest this should not find favour, I have by a fly-leaf, shown an extension of the choir which would keep it wholly within the eastern arm of the cross.

“Could I have afforded time for the preparation of a third design, it would have had a central tower, with a shortened eastern arm, the choral arrangements extending westward into the crossing. The nave would have been,

widened for congregational objects, and the organ placed in one transept. The aisles of the nave in the two bays next to the transept would have been extended in width to provide for more persons near to the pulpit, &c. I do not, however, like this plan so well as the two which I have worked out.

"In my Design B, as I could not have a central tower, I found that I must either place the tower in some irregular position, which seemed hardly to suit the site, or I must have a façade with two towers. Were this, however, as is most usual, at the west end, it would be attended with the disadvantage of placing the best façade towards the less-frequented quarter. I have therefore, so far deviated from custom as to make my twin steeples to flank the eastern instead of the western front, so as to be seen centrally as you approach through Melville Street.

"This arrangement, though less customary, is not contrary to precedent, as many old churches on the Continent have their twin towers both at the east and the west, and some even to the transepts.

"If, however a western façade be preferred, you will easily imagine the change, by fancying the lower windows of the east end omitted, and a portal introduced in their stead, or, rather, by imagining the central portion of the west front substituted for that shown between the towers in what is now the eastern elevation.

"Returning to the internal arrangement, I will mention, that I have not ventured to show a high choir-screen, fearing that objections may be felt to it, but have shown a low screen or septum, like those at Florence, Monreale, &c. I should, however, as a matter of taste, rejoice to substitute the higher form of screen. Nor have I shown close screens or canopies on the sides of the choir because they render the choir aisles unavailable except for passages.

\* \* \* \* \*

"The arrangements of the choir will speak for themselves:—

"The seating of the nave, &c., would be by means of chairs.

"The question you have suggested, as to the place for the congregation during ordinary daily services, as distinguished from their place on greater occasions, I have carefully considered, but do not see any necessity (but the contrary) for providing a distinct position.

"It would seem to me a great pity that the services on minor, though the most frequent, occasions should be in a less dignified place than at other times. It is an arrangement not known in this country, excepting for early services; nor do I think it desirable.

"The question whether, at ordinary weekday services any part of the congregation should be admitted within the choir, seems one which should be left to the decision of the bishop and clergy. It is not essential to the arrangement to decide it while planning the cathedral, as, if not so admitted they would simply occupy the space in front of the choir-screen, according to their numbers.

"Though the choir of a parochial church should be so planned as to hold no more than the clerical and choral bodies, that of a cathedral should do more.

—it should be capable of containing in addition so many at least of the diocesan clergy as are likely, on any great diocesan occasion, to assemble.

“This renders the choir somewhat larger than would on ordinary occasions be needed. I would not by any means, on Sundays or on festivals, allow this excess of room to be occupied by the congregation; but whether the rule should be so severe at ordinary daily service is a question I would not take upon myself to decide.

“In both designs I have placed the chapter-house near the north-eastern angle, approached by a cloister-like passage. I have not provided it with stone seats, thinking it improbable that they would be used. Its design is really a square, but by a peculiar treatment, partakes also of the octagon, making, as I think, a pleasing and picturesque variety from the accustomed forms.

“I have provided several vestries, *e. g.* for the bishop, the clergy, and the choir.

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“One thing I see I have omitted: I refer to the clock; but I cannot bring myself to disfigure the tower (or towers) with a prosaic dial. For the clock and its works the room is ample, but, in a district where every house is replete with timepieces of every variety, I would conjure you not to disfigure your cathedral with clock-faces, but to be content with chimes, which may be constructed with any degree of horological or musical elaboration.”

## The Proper Position for the Organ.



NEVER see one of the “organ-chambers” which it is the fashion to build on the north or south side of the chancel of our modern churches without wondering whether it is not a very serious blunder. It is, no doubt, a very convenient position with respect to the choir; it is difficult to assign any other satisfactory position in the church; but *can* it be right to push the organ away into a chamber just large enough to contain it, with only two sides open into the church? It suits the clergyman, because he must have his organ near his choir, and must have his choir in the chancel. It suits the architect, because he would find it difficult to arrange his ground plan so as to bring the organ into the chancel on the east part of the nave, and to build a larger organ-chamber would make it disproportionate, in the exterior view, to the size of the church. But does it suit the organ-builder—and the organ? We sup-

pose that the power of the instrument must be to some extent muffled by its being so closely confined within a case of solid masonry; but that is perhaps no great evil, since our organs are usually quite powerful enough. But we suppose that the quality of the tone must be injured when the pipes have not space to speak out freely, and that is a serious matter.

We are glad, by way of calling attention to the subject, to reproduce part of a letter to the *Builder* of Feb. 15, written apparently with professional knowledge:—

“SIR,—In the course of a paper read the other day before the Institute of Architects, part of which you did me the honour to print in the *Builder* some remarks were made in reference to the unsatisfactory way in which the organ is commonly placed in modern churches, in regard to musical effect, by being penned up in a small chamber in one corner of the building. It is still more to be regretted that this system of hiding the organ out of the way, as if it were something to be ashamed of, is being extended to our cathedrals, and that upon very high architectural authority.

“In a letter to the *Builder* some time since (July 2, 1870) I called attention to the plan proposed by a distinguished architect, in restoring and re-arranging one of our existing cathedrals, of cutting up the organ into pieces and placing it up and down in the triforium and in the choir aisles. In the very interesting report upon the intended Edinburgh Cathedral by the same architect, printed in your last number, the same system is definitely proposed for the treatment of the organ in this new structure, in the following paragraph:—

“‘I have provided for the organ in this manner: the lighter parts, especially the choir organ, with the keys and the organist’s seat, I have placed close to the first bay on the north of the choir; but the larger and more cumbersome parts I have placed in the eastern aisle of the north transept, immediately behind, a place where the sound would spread itself freely through both choir, transepts, crossing and nave. The communication would be by trackers passing beneath the floor of the aisle. There is, however, the possible alternative of placing the organist and choir, organ, &c., as already mentioned, but placing the heavy parts in the triforium of the choir and transept.’

“Now, sir, every organ-builder and every organ-player knows that such an arrangement as is proposed here cannot be satisfactory for an organ, so far as musical effect is concerned. The second alternative, of placing parts of the instrument in the triforium of the choir and transept, would allow the best chance for individual pipes or stops to make themselves well heard, though they would be somewhat too high up; but such an arrangement would necessarily entirely destroy the homogeneous effect of the instrument, by cutting it up into parts and making it speak in different directions. But the other position, in the transept aisle, is quite as undesirable, as indeed seems almost self-evident from a glance at the plan of the cathedral; for it



has certainly an odd look to see something on the plan labelled 'grand organ,' and hidden away in the remotest corner of the building, which is, in fact, the case. The arches of the transept aisles are about 27 ft. high to the apex; and as the organ placed in such a building would, no doubt, be a large one, it would be as effectually boxed up and injured in effect as the smaller organs are in the smaller 'organ-chambers' of our modern parish churches. It is totally out of the question to suppose that anything worth calling a 'grand organ' could realize a 'grand' effect when placed in such a position. If the organ in such a case were to be in the transept at all, it should, to enable it to speak out properly, be in the principal aisle with plenty of space above and around it, and this would not be at all a bad position for accompanying the singing of a congregation seated in the nave. Or it might be divided into a north and south organ, and placed in each transept, the instruments to be used together or separately at discretion, which might be accomplished easily by applying the electric movement instead of the ordinary 'tracker' system. The old position over the choir screen is, for musical effect, about the most satisfactory which the instrument could have, but the increased size of modern organs is, no doubt, a difficulty in regard to this situation. I believe, however, it would be quite possible to place the larger (pedal) pipes lengthways under the floor and within a portion of the choir screen, and thus to reduce the portion placed aloft on the screen to more reasonable proportions, without materially separating the two parts of the instrument. But probably the best possible position for the grand organ, both for musical effect and for combining with and assisting congregational singing, would be the west end of the cathedral, where the instrument could be arranged in two blocks or towers on each side of the west doorway and window. This position would lend itself very well to architectural effect in the treatment of the organ-case, which would not interfere with the view of any important part of the building; the instrument would be so placed that the sound could freely expand in the direction in which it is wanted, and would be confined by no intervening walls or piers; and it would be possible to support the voices of the congregation in those parts of the service in which they joined, without drowning those of the choir, who would be accompanied by the small choir organ placed close to them, as already suggested in the architect's report. There would probably be no obstacle to placing the two instruments, by electric action, under the control of the same player, who would then enjoy an opportunity for regulating and combining the musical service of choir and congregation, such as no cathedral organist has hitherto possessed. If such a scheme were found, however, to entail more expense than might be judged desirable, at least the organ should be placed in an open and (as far as possible) in a central position, and not in an aisle or corner of the building. The feeling of modern church architects seems to be, to get rid of the organ as much as possible, as an impediment to the architectural effect. Surely it would be more reasonable to recognize the fact that larger organs are built now than were formerly placed in English cathedrals, and to provide for them accordingly, and make them a part of the architectural design, rather than to evade



the difficulty by placing an organ where it never can have its proper effect.

“Of course, the present remarks are made merely from a musical point of view, and are not intended to be taken as in any sense a criticism of Sir G. Scott’s plan, architecturally regarded. But the pointed reference to the proposed position for the organ in his report, naturally suggests a word on the subject, in the interest of those who have most to do with organs practically, especially as organists and organ-builders probably do not in general read architectural papers much, and are commonly not aware till it is too late that the chances of the instrument being well placed have been sacrificed by the architect, as in nineteen cases out of twenty they are. The case of the proposed Edinburgh Cathedral only differs from that of most other modern churches in that the building is a larger and more important one, and the organ to be erected in it will probably be a large and valuable one; if so, and if it is placed in the position at present proposed, there can be no doubt that half its value and half its effect will be thrown away. In placing larger organs in existing cathedrals, such a disadvantage of position may in some cases be unavoidable; but surely the building of a new cathedral is an opportunity for securing something more satisfactory than this kind of make-shift arrangement.

“H. H. STATHAM.”

## Druidical Monuments in the Western Isles.



RECENT visitor to the Western Isles thus describes in the *Standard* the little-known, but very interesting, Druidical monuments, which remain in a tolerably perfect condition near Stornoway :—

“At Calhornish the Druidical clusters are two in number, the first and more important, a group of forty-three venerable pillars ranged in a cruciform manner, with a circle at the point of intersection. In the very centre of this circle stands an altar-stone, beneath which is a tank of hewn granite that one can scarcely help supposing was once a receptacle for the blood of the victims slain. So far as I could calculate, the long limb of the cross extends north and south 600 feet, the transverse line 200 feet. Half a mile away to the west, on an eminence nearer by some four hundred yards to the waters of the loch, is another group of these same inscrutable obelisks, disposed, I think, into two concentric circles, but much less distinct in their arrangement, and much more deeply imbedded in moss. Within a space

of several miles round these immemorial remains are cairns and monumental stones innumerable. Were the circles themselves places of the old Pagan Celtic worship, and the outlying districts the burial-ground of priests and warriors? Curiously enough *cleichen* is the Gaelic for stones—such stones as those of Calhornish, Stennis, in the Orkney Islands, and Stonehenge; still more curiously, to go to the *cleichen* is the Gaelic vernacular for going to church. The stones of Calhornish were in all probability erected where they now stand long ere the moss deposit had commenced, and this, according to the calculation of competent scientific authorities, who can see in the different layers of the velvety parasite the signs of centuries past and fled, must have been at least two thousand years ago.”

## Reviews.

*A Selection from the Spiritual Letters of St. Francis de Sales.* Translated by the Author of “Life of S. Francis de Sales,” “A Dominican Artist,” &c., &c. Rivingtons, London, Oxford, and Cambridge.

The Messrs. Rivington have done a good service to the religious people of England by introducing them to the spiritual letters of St. Francis de Sales. They were written to different people on different subjects on which his advice had been asked, but in many of them what he says is calculated to be of very general use in cases of not uncommon occurrence; and of course it is letters of this character which have been selected for publication. We strongly recommend the book to our readers. The freedom of its earnest piety from Romish peculiarities, and its excellent common sense, will surprise many to whom the devotional writings of his age are new; while the sweetness of temper which is everywhere apparent, and the playful humour which breaks out occasionally, give the last charm to this application of profound piety, by common sense equally profound, to the actual difficulties and perplexities of individual and domestic and social life. If people could always be sure of such advice, they would consult their clergy more frequently than they do. It is something to show the kind of advice which the clergy aim at giving to those who so consult them.

*An Address to District Visitors.* By the Rev. E. L. CUTTS. Society for Promoting Christian Knowledge, 67, Great Queen-street, Lincoln's-inn-fields.

It is a universal complaint that the zeal and time of district visitors are very much wasted for want of training and method. This little book is an en-

deavour to point out to ladies who desire to do this useful kind of Church work what the work is, how they may fit themselves for it, and how to go about it methodically. It is published at so cheap a price, that it will be only a tax of four or five shillings on a clergyman to buy and present a copy of it to each of two or three dozen district visitors.

## Grants

*In aid of Church Building, &c., made by the "Incorporated Society for Promoting the Enlargement, Building, and Repairing of Churches and Chapels."*

At Meetings held at the Society's House, 7, Whitehall, 20th January, 17th February, and 17th March, 1873, Grants of Money amounting to £2825 were made in aid of the following objects:—

*Building new Churches* at Dafen, Parish of Llanelly, Carmarthen; Longford, Parish of Foleshill, Warwick; Mawnausmith, Parish of Mawnan, Cornwall; Moordown, Parish of Christchurch, Hants; Pleckgate, Parish of St. John's, Blackburn; and St. Luke's, Victoria Docks.

*Rebuilding the Churches* at Aston Flamville, Hinckley, Leicestershire; Meerbrook, Leek, Staffordshire; and Poulton, Cricklade.

*Enlarging or otherwise increasing the Accommodation in the Churches* at Barningham, Northwood, Norwich; Beckington, Frome; Bitchfield, Grantham; Bognor, Sussex; Denford, Northampton; Dyserth, Rhyl; Earnley, Chichester; Efenechlyd, Ruthin; Gorleston, Yarmouth; Huish Episcopi, Langport, Somerset; Lelant, Cornwall; Littleton-on-Severn, Bristol; Llandilo-fan, Brecon; Llanfair Talhairn, Denbigh; Maidstone; St. Stephen (or Tovil); Medbourn, Market Harborough; Northvey, Llandovery; New Quay, Cornwall; Petersfield, Hants; Saddington, Market Harborough; St. Erth, Cornwall; Talgairth, Brecon; Tooting, Surrey; Toft Monks, Beccles; and West Harnham, Salisbury.

The Grants formerly made towards building a church at Llanelly; Restoring, &c., the Churches of—Bristol, SS. Philip and Jacob; Downe, Beckenham, Kent; Gough-square, London; Llantrisant, Pontypridd; Reading, St. Giles; Sandwich, St. Mary; and Stepney, St. Philip, were each increased.

Grants were also made from the School-church and Mission-house Fund towards building a Mission-church at Brynmawr, Brecon; Cwmfelin, Glamorgan; Jarrow-on-Tyne; Lower Tranmere, Birkenhead (iron church); Mountnessing, Essex (iron church); North Kelsey, Lincoln; Royton, Oldham, Lancashire; Rhostry-fan, Carnarvon; Wellingboro (iron church); Woolwich, Kent; and Woodlands, Bradford, York.

The Meeting held on the 17th of March was the last in the Society's financial year; and grants amounting to £11,265 have been made in it

towards the erection of thirty-three new churches (twenty-eight of which are entirely free and unappropriated); the rebuilding of twenty-seven; and the enlarging or otherwise increasing the accommodation in eighty-eight existing churches. The cost of carrying out the above works will call forth from the Promoters the sum of £370,845. The Committee have also granted the sum of £650 towards building twenty-six School-churches and Mission-houses; but in every case there has been much regret felt at the smallness of the sum voted through the inadequacy of the Funds placed at their disposal.

*Quarterly List of SERMONS preached, and MEETINGS held, in aid of the Incorporated Church Building Society.*

\* \* \* The letter *O* denotes Offertory; *S*, Sermon; *M*, Meeting; *A*, Association.

**Canterbury.**

Dec. 3	Rolvenden, Alms Box	O	£0	8	9
31	Chislehurst	A	0	18	1
Jan. 1	Chillenden	S	0	13	4

**York.**

Dec. 18	Bagby	S	0	14	6
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**London.**

Jan. 16	Ealing	A	6	3	7
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**Durham.**

Dec. 10	Aycliffe	O	2	10	0
14	Pelling-on-Tyne, St. Alban's	O	0	13	0
27	Brancepeth	O	2	0	0
Feb. 4	Bishop Auckland, St. Andrew's	O	2	10	0
28	Haughton-le-Skerne	A	3	4	0

**Winchester.**

Dec. 18	Kingsclere	S	4	5	5
Jan. 6	Ryde	O	7	1	0

**Bangor.**

Dec. 20	Bangor Diocesan		26	10	7
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**Bath and Wells.**

(No remittance.)

**Carlisle.**

Jan. 14	Isle of Walney	O	2	2	0
Feb. 4	Dalston, St. John's	S	0	17	0

**Chester.**

(No remittance.)

**Chichester.**

Dec. 27	Cocking	S	1	13	9
Jan. 14	Bersted	O	4	0	0

**Ely.**

Jan. 20	Kirtling	S	£2	8	0
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**Exeter.**

Dec. 3	St. Austell	S	4	17	0
28	Towednack	O	0	4	3
Jan. 9	Calstock	O	1	1	2
11	Ashburton	A	2	10	0
Feb. 28	Exeter, St. Mary at Arches	O	0	5	8

**Gloucester and Bristol.**

Dec. 16	Pitchcombe	S	2	3	0
	Harescombe	S	1	17	0
23	Almondsbury	O	9	0	0
	Fishponds	O	1	14	8
Jan. 11	Kington, St. Michael	O	1	0	0
13	Littleton Drew	A	5	13	3
	Frampton-on-Severn	S	2	2	0

**Hereford.**

Jan. 9	Leighton	A	2	12	0
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**Lichfield.**

Jan. 13	Upton Magna	O	2	12	6
17	Sambrook	A	1	0	0
Feb. 6	Lilleshall	O	1	1	0

**Lincoln.**

Dec. 4	West Deeping	O	2	2	0
10	Appleby	O	2	5	10
14	Healing	S	2	1	0
17	Thoresway	S	0	11	0
	Kirmond	S	0	7	6
Jan. 1	Gainsborough, Holy Trinity	O	1	8	11
	6 Searby	O	2	1	4
	7 Harmston	O	1	2	0
	15 Grasby	O	1	0	0

Llandaff.

Dec. 11	Penrhos .....	O	£1	5	7
Jan. 10	Abergavenny .....	S	7	15	1
30	Bryngwyn .....	O	2	10	0
Feb. 12	Caldicot .....	O	2	0	0

Manchester.

Dec. 27	Hamer, All Saints' ...	O	2	14	0
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Norwich.

Dec. 6	Halvergate .....	O	2	0	0
24	Walpole .....	S	1	10	0
31	Mundford .....	S	1	1	0
Jan. 15	Stoke (Ipswich).....	O	4	15	2
Feb. 14	Brampton.....	O	0	12	0

Oxford.

Dec. 17	Little Marlow .....	S	0	19	10
19	Lavendon.....	S	1	12	4
Jan. 3	Fenny Stratford.....	O	1	1	0
4	Windsor & Eton Church				
	Union .....	A	19	13	6
9	Alverscott .....	O	2	0	3
Feb. 10	Oxford .....	A	24	4	0

Peterborough.

Dec. 11	Northampton.....	A	34	0	0
Jan. 2	Helidon .....	O	4	0	0

Ripon.

Dec. 27	Thurstonland.....	S	1	3	0
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Rochester.

Dec. 2	Cheshunt.....	S	£3	0	0
8	Braintree .....	S	2	10	0
14	Southminster .....	S	5	0	0
17	Sydenham Church				
	Union .....	A	26	18	6
23	Tring .....	A	6	0	2
31	Hockerill, All Saints' O		3	4	3
	Asheldam.....	S	0	13	0
	Totteridge .....	O	2	11	6
Jan. 3	Brentwood .....	A	2	2	0
23	Elmdon .....	A	1	10	6
Feb. 27	Greensted .....	A	10	17	0

Salisbury.

Jan. 9	Hilperton .....	S	2	0	6
Feb. 5	Salisbury Diocesan ...	A	82	1	6

St. Asaph.

Jan. 14	Hawarden .....	A	6	19	0
21	Oswestry .....	S	6	18	7

St. David's.

Jan. 1	Hay .....	A	1	1	0
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Worcester.

Dec. 27	Stoke Church .....	O	2	2	0
28	Lye .....	O	3	0	0
	Stamber Mill .....	O	2	0	0
30	North, Middle, & South				
	Littleton .....	O	1	8	9
31	Grimley and Hallow A		1	12	0
Jan. 1	Bromsgrove Grammar				
	School .....	A	2	0	0
	Rowington .....	S	2	0	0
4	Leamington .....	A	4	8	0
7	Hagley .....	A	9	1	0

Sodor and Man.

(No remittance.)



# Incorporated Society

FOR PROMOTING THE

## ENLARGEMENT, BUILDING, AND REPAIRING OF CHURCHES AND CHAPELS

In England and Wales.

Established in the year 1818, and Incorporated by Act 9th Geo. IV. cap. 42, intituled "An Act to abolish Church Briefs, and to provide for the better "Collection and Application of Voluntary Contributions, for the purpose "of Enlarging and Building Churches and Chapels." Dated 15 July, 1828.

*Patron,*

HER MAJESTY THE QUEEN.

*President,*

HIS GRACE THE ARCHBISHOP OF CANTERBURY.

*Vice-Presidents,*

HIS GRACE THE ARCHBISHOP OF YORK.

THE BISHOPS OF ENGLAND AND WALES, &c., &c.

*Treasurer* :—HENRY HOARE, ESQ.

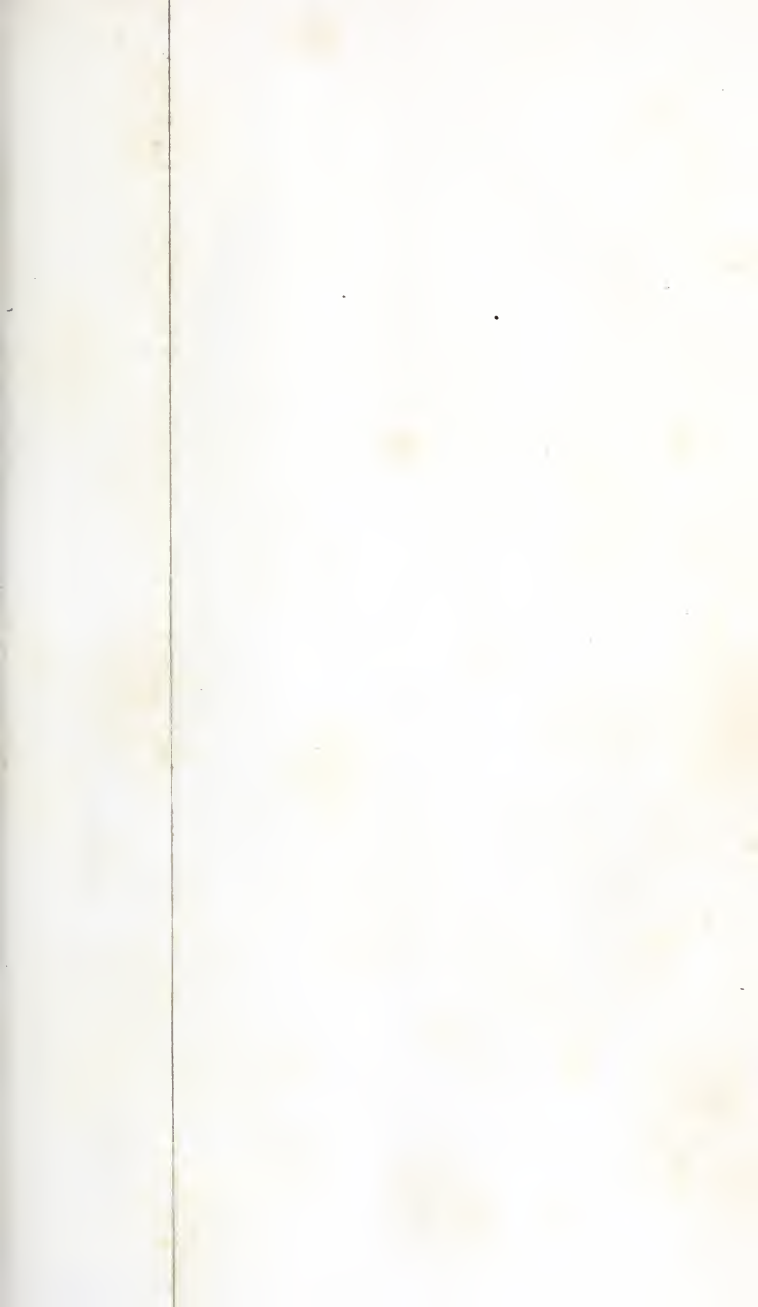
*Secretary* :—REV. GEORGE AINSLIE, M.A.

*Chief Clerk* :—MR. H. DUNNING.

*Bankers* :—MESSRS. DRUMMONDS, Charing Cross.  
MESSRS. HOARE, Fleet Street.  
BANK OF ENGLAND.

Number of Places assisted by the Society to 17th	
March, 1873 . . . . .	6,025
New Churches erected . . . . .	1,629
Old Churches rebuilt or enlarged . . . . .	4,396
Number of Additional Seats obtained . . . . .	1,536,260
Number of Free Seats . . . . .	1,200,274
Amount contributed by the Society . . . . .	£795,658
Which has called forth a further expenditure on the	
part of the public of not less than . . . . .	£7,867,051
Number of <i>Mission Churches</i> aided . . . . .	132
Amount contributed . . . . .	£3,669
Number of <i>Repair Funds</i> deposited with the Society . . . . .	255
Amount invested . . . . .	£61,001

Donations or Annual Subscriptions of *any amount*, either for the GENERAL FUND, or for the MISSION-CHURCH FUND, will be gratefully received, and may be paid either direct to the Office in London, Rev. George Ainslie, 7, Whitehall, S.W., to one of the Society's Bankers, or through the local Hon. Secretaries.





CHURCH OF SAINT JOHN BAPTIST, KENSINGTON WEST.—JAMES BROOKS, ARCHT.

JAMES JACKMAN PHOTO LITHO LONDON

# The Church-BUILDER.

No. XLVII.

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## Annual Court of the Incorporated Church Building Society.

**T**HE fifty-fifth Annual Meeting of the Church Building Society was held at the Offices, 7, Whitehall, on Tuesday May, 27th. The chair was taken by the Archbishop of Canterbury, who was supported by the Bishops of Lichfield and Carlisle, the Archdeacons of Maidstone and Westminster, Revs. Dr. Hessey, J. Antrobus, and A. J. Ingram, Mr. A. J. B. Beresford Hope, M.P., Mr. J. Boodle, Mr. G. Cowburn, Mr. E. Pepys, &c.

Letters regretting their inability to attend in consequence of engagements elsewhere were read from the Bishops of London and Winchester.

The Report, which was read by the Rev. G. Ainslie, stated that in regard to churches in the year just elapsed, fifteen more parishes than in the previous year have been assisted; the grants being—one for an additional church, ten for rebuilding, and four for restoration or repair, with improved arrangement. Of the additional churches aided, twenty-eight out of thirty-three are to be independent of all pew-rents, the effect being that, out of 15,500 persons to be accommodated, 15,169, or all but 331, are to be seated freely. The Society affords a most valuable agency for the safe custody of Church Repair Funds and funds to be held in trust for other Church purposes, as, for example, the insurance of churches against fire. The sum received in trust for these purposes during the year was 1672*l*.:

JULY, 1873.

the total amount held in trust by the Society is 60,001*l.*, as compared with 58,577*l.* in 1872. The Committee have received very numerous applications for assistance towards School-churches and Mission-houses, but have been only able to meet these by small grants; and even these grants have been mainly owing to the liberality of a "London merchant," who has contributed largely to this fund, as well as to the general fund of the Society. For this special object the Committee solicit liberal donations. The cases aided in the past year exceed by five those of the previous year. The donations and subscriptions for the past year to the Special Fund (exclusive of a share of the donation of a "London merchant") amount to no more than 243*l.* 2*s.* 3*d.*, as compared with 585*l.* 13*s.* 6*d.* in the previous year. The sums granted towards twenty-six cases amount to 650*l.*, the cases brought before the Committee having been of a most urgent and interesting character. The Society has been able to render great service through the valuable aid rendered by the Committee of Architects. In several cases, where it was intended to pull down an old church, the Committee of Architects have advised a reconsideration of the plans—by which the old church, with its venerable and interesting historical associations, has been preserved, and some hundreds of pounds saved to the applicants.

The receipts from every source during the twelvemonth amount to 12,093*l.* 3*s.* 10*d.*

The entire grants of the year just ended, and the character of the works assisted by the Society, may be described as follows:—

	No. of Places Aided.	Amount Granted. £
1. New Churches . . . . .	33	5,500
2. Churches Rebuilt with Enlargement and Improvement . . . . .	27	1,930
3. Churches Repaired, Enlarged, and made more suitable for Public Wor- ship . . . . .	88	3,835
Total . . . . .	148	£11,265

The amount thus granted has supplemented local and other



resources to the estimated total of 370,845*l*. Every diocese in England and Wales has thus been assisted during the past year.

The Committee are once more led to allude to the insurance of churches, whether of a permanent, temporary, or mission character, against fire, a precaution which the most ordinary prudence requires. The importance of the subject is just now manifested by an appeal made for aid from the public towards the rebuilding, at a cost of between 4000*l*. and 5000*l*., of a village church, which, having been restored at an outlay of 1300*l*. and reopened for Divine service in August, 1872, was destroyed by fire in February, 1873. The Committee may also refer to the importance of lightning conductors, which the Society requires to be provided for all new churches aided by them, when considered to be liable to damage from the effects of lightning.

His Grace, in opening the proceedings, spoke as follows:—  
“I see among the resolutions, two are to be proposed which offer thanks either to myself or the other vice-presidents. I confess that I am afraid that we very little deserve to be made such honourable mention of. My attendance at this Board has been very rare indeed. And I do not know that at first sight this might not appear to be a fault on the part of the Archbishops and Bishops; but I believe it is not really a fault. Societies are the better for the presence of those in authority when they are not actually doing their work well; but when everything goes on perfectly smoothly and the work is thoroughly well done, and the public has great confidence in the Society, I think, perhaps, we are just as well away; and though I have always myself expressed my readiness to come at any moment when my friend Mr. Ainslie should tell me that my presence was required, I must acknowledge that I have very rarely attended the meetings of this Society. One additional reason for this, perhaps is, that whereas in former times this Society might have been supposed to represent the whole of the Church building work of the Church of England, it now has, by its good example, created in every diocese so many subsidiary Societies that, as it is impossible for even the most active Bishop to be in two places at once, unless he happens

to belong to the disestablished Church on the other side of the water, we, being present elsewhere in our various Diocesan Societies, are very often prevented from attending here. I am reminded of the truth of this by the fact that at this very moment the Canterbury Diocesan Society for the Building and Enlarging of Churches and Chapels, is sitting in my library at Lambeth. That, perhaps, will illustrate the nature of the apology which I beg, in my own name, and I am afraid in that of several other office-bearers of the Society, to offer to you for our rare attendance at your meetings. I think that not only is the work of this Society thoroughly well conducted, but every one who knows what it has done must acknowledge that it is entitled to receive the hearty and cordial support of all Churchmen, and that no movement of local effort which we are making in our several dioceses will excuse us for neglecting the claims of this Society. When the statistics of such Societies go forth to the world, it is not uncommon for comments to be made upon the extremely small sums which are obtained in the shape of actual subscriptions. This Society, however, like some others with which I have to do, acts on a very wise principle, namely, that of not relieving individuals from their responsibilities, but merely giving so much as will stir up an active spirit among those whom it is intended to assist. Thus you will see that the thirty-three churches which have been aided have only received £5000 amongst them. Any one who takes the trouble to calculate will see that those churches could not have been built for much less than £10,000 perhaps for each church; and, therefore, in addition to the £5000 which we have given, a very large sum must have been expended on church building through the agency of this Society. I fully concur in what has been said as to the advantage of using the instrumentality of this Society for the insurance of churches. I have just recently concluded my own Visitation, and I was extremely sorry to find how many of the churches were not insured. There was a time, when, during winter, the churches were very sparsely frequented, and one reason was that no means were taken to keep the people warm in church. With the increased warmth in our services, in the highest sense, I believe much has been done to make the people much more comfortable in church; but this,

which is a great advantage, has also very much increased the risk. Of course if a church was burnt down a few years ago there was a very simple means of rebuilding it, by a charge on the rates ; but now the difficulty is much greater ; and therefore I do trust that the assistance which this Society offers for laying aside sufficient funds for the insurance of churches will be gratefully used by the clergy in our various dioceses. This is the fifty-fifth anniversary of this Society, and every one must allow that the fifty-five years which this Society has been in existence, has been marked by a degree of growth in the work of the Church of England such as no other age, and, I believe, no other country in the world can point to, and no one who knows the history of the Church of England will hesitate to acknowledge that in that great and good work this Incorporated Society has fully and conscientiously taken its part.

The Bishop of Carlisle proposed—

“ That the Report which has now been read be printed and circulated under the direction of the Committee.”

In doing so he said it was a subject for great satisfaction that out of the 15,500 seats which had been provided during the past year all except 331 were free. The Society, in a simple and unostentatious way, had been doing all it could to get rid of pews-rents, and the more they succeeded in that attempt the better it would be for the worshippers and the Church at large. He agreed with the recommendation to insure the churches, but the difficulty was that there were no legal provisions for paying the insurance. He recommended the formation of a body of trustees under the Compulsory Church Rate Abolition Act, who might deal with this question. Some time ago the Society published a Report or tract on the subject of church-warming. They would render a great service if they would issue some recommendations with regard to the best means of warming churches, for it frequently happened that several methods had to be tried before a church could be made comfortable. He felt great interest in the assistance which was given to Mission-houses, because his own diocese required that kind of agency far more than districts which were thickly populated. The labours of the Committee of Architects were exceedingly valuable, and

had a tendency to raise the character of church building throughout the country. There was a time when the influence of the Society was exerted in a different direction, when "tie beams" were insisted on, and only antiquated plans were approved of; but the vigorous attack made by a young Cambridge Society upon the method of building churches had the effect of causing the Society to revise its rules, and those under which they at present worked had proved very beneficial. He was sorry to find that his own diocese had only contributed 6*l.* 14*s.* to the Society during the past year, but there was an exceedingly vigorous local Society, and if Manchester was not ashamed of 9*l.* 5*s.*, he did not think Carlisle need be ashamed of 6*l.* 14*s.*

Mr. Beresford-Hope seconded the resolution. He said this Society was like some of those beautiful marine animals which multiplied themselves by section. They had so completely started the work of church building and church restoring, that they were now like Olympian deities sitting aloft and smiling at the good work around them. Of those who belonged to the Camden Society at Cambridge, which in spite of Bishops, Deans, and Archdeacons, established proper principles of church restoration, there was no one who could take more credit to himself for his juvenile audacity than the Right Rev. Bishop of Carlisle himself. As a result of the eagerness of those young men, Bishops and Archdeacons were this day blessing what the Incorporated Society of that day would not have blessed, and banning what the Society would then have remunerated with ample grants. He was particularly gratified at the interest which was taken in Mission-houses, believing as he did that the division of parishes, necessary as it was at one time, had now nearly reached its limits. The uniting of several centres of worship under one organization, seemed rather to be the right method now-a-days of doing that mission work which it was the duty of the Church to undertake.

The resolution was agreed to.

The Rev. John Evans and the Rev. A. Ingram were appointed Auditors, and the officers for the ensuing year were elected.

The Bishop of Lichfield proposed—

"That the thanks of this meeting be tendered to his Grace the Archbishop of Canterbury, the President of the Society, to the Vice-Presidents, the Treasurer, and Committee, for their services during the past year."

After a pleasant allusion to the fact that he himself was a Vice-President, he regretted that the materials with which the Committee had to deal were so limited. A great deal had been said of late about the "dead hand," but it was really the "dead hand" that kept this Society alive. While during the past year 6280*l.* had been received in legacies, the annual subscriptions had only amounted to 1331*l.* There had been a great falling off since he first took an active part on behalf of the Society. No diocese ought to receive more from the Society than it paid into it; but he was sorry to say that while on an average the diocese of Lichfield had received from the Society 1000*l.* yearly, a very inadequate return had been made. If the different dioceses endeavoured to get as much as possible out of the Society, and to pay as little as possible into it, the Society must cease to exist, a result which he should extremely deplore.

The Rev. J. R. Stock seconded the motion, which was unanimously agreed to.

Archdeacon Harrison proposed—

"That the thanks of this meeting be presented to the Committee of Architects, and to the Diocesan, District, and Parochial Associations, for their exertions in promoting the objects of this Society."

He believed the Committee of Architects had rendered essential service to the Society, and had not only saved a great deal of expense, but had preserved many old churches from needless injury. He felt very strongly with regard to the services of this Society, both in the past and at present. In many cases in his own Archdeaconry the grants received from the Society had rendered most valuable assistance. He rejoiced that Diocesan Societies had everywhere sprung up, but he also rejoiced that the Incorporated Society still continued to make its grants.

The Rev. Dr. Hessey seconded the resolution, which was agreed to.

On the motion of Mr. G. Cowburn, seconded by the Rev. S. W. Lloyd, a vote of thanks was accorded to his Grace for presiding, and the proceedings closed with the benediction.



## St. John the Baptist, Kensington.




THE plate represents another of the series of Mr. Brooks's fine churches, and possesses the well-known characteristics of his style, without much attempt at novelty. There are the lofty proportions of nave and chancel, and the low narrow aisles; the large sacarium, with its bold, semicircular sweep; the massive construction which dispenses with buttresses; the masculine simplicity and breadth of treatment with which we are all familiar; there, at the crossing, is a *flèche* (of doubtful beauty), as at St. Michael's, Shoreditch; there, on the south of the chancel, is a morning chapel, as at St. Columba's, Haggerston; and there, at the west end, is a modification of the central tower of St. Andrew's, Plaistow. St. John's, Kensington, will, no doubt, on the whole be a fine church. The transept on the south, indeed, looks a little narrow, but the double transept on the north side will have a fine effect. We do not like the details of the *flèche* so far as we can make them out. We have some fear that the great size and more elaborate design of the tower will tend to lessen the effect of the rest of the building. Mr. Brooks's previous churches have been brick churches for mission districts at the East End of London, and very admirable buildings they were, and placed their designer at once in the first rank of modern Gothic architects. We confess that we feel a little disappointment—perhaps unreasonably so—that in a stone church, in a well-to-do district of the West End, on which he had 21,000*l.* to spend, without fittings, Mr. Brooks has not given us some novelty of treatment and some advancement in design.

The church consists of a nave, 73 feet long, 28 feet wide, 76 feet high to the ridge, and 60 feet to the top of its coved ceiling, with lean-to aisles, 13 feet wide. The nave has four bays, with a tower at the west end nearly 34 feet square, which is to be used as a baptistery. The height to the top of spire will be about 210 feet. Beyond the nave is a compartment treated as projecting transepts, with oblong crossing between, surmounted by the *flèche*. This portion, as regards the arrange-

ment of the seats, is treated internally on plan as a simple continuation of the nave and aisles, but by its expanded width, its lofty arches, and its being vaulted in the same manner and at the same level, it really forms a grand introduction, as it were, to the chancel, with which, rather than with the nave, it is architecturally incorporated, and to which it adds great dignity. The chancel consists of two bays, and is terminated by a semi-circular apse. On the south of the chancel is a morning chapel. This is also apsidal, with one tier of lancet windows; it is separated from the chancel by an arcade of two arches, and from the transept by a lofty arch. On the north of the chancel is an aisle, having an arcade of two arches. Above is a chamber for an organ. This is built expressly for a large organ, and is 27 feet long by nearly 20 feet wide. In the exterior elevation this forms a double gable, and is of the same height as the transept. There is a two-storied sacristy beyond.

#### ANOTHER NOTICE. FROM A CORRESPONDENT.

 HIS Church, is the latest of the series of noteworthy churches which Mr. Brook has designed for the metropolis. It is, as all his churches are, of striking character; and its towering height will render it a conspicuous landmark in the quarter in which it is intended to be erected. While partaking of some of the general characteristics of his other churches, and reminding us somewhat of his noble church of St. Andrew, Plaistow, it will have particular features of its own, which we think, will prove in working out to thoroughly sustain, and, indeed to advance its author's reputation.

The church will be built of Chalbury stone, and the interior will have a facing of the same material, following the same principle which Mr. Brooks has already successfully carried out at Plaistow and Chislehurst. The dressings of doorways and window arches, and similar parts of the structure, which are generally executed in a free stone, will on this occasion be of the same stone, a material not hitherto familiar to us, but which we are told is from the neighbourhood of Banbury, and has been selected by the architect for its warm colour, as well as its sound

and good free working qualities. The roofs will be covered with sea-green Pen Moyle slates, surmounted with a red tile cresting.

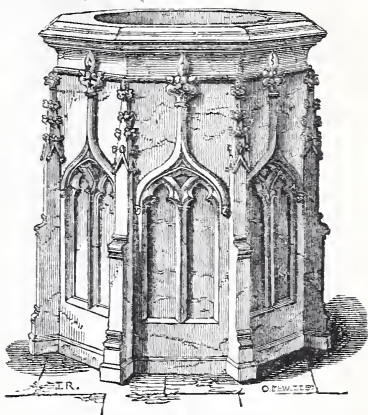
The first object that meets the view on approaching the church is the grand massive tower which forms the extreme western termination of the edifice, and is its most conspicuous feature. Its dimensions will be imposing, and, as it will project some distance beyond the main body of the church, its excellent proportions will have ample opportunity for being well displayed. The principal entrance will be beneath this tower, and the doorway by which access will be afforded is a grand, deeply recessed opening of two bays, with clustered shafts in the widely splayed jambs, and shafts again in the centre, with figure and canopy in the tympanum of the arch.

Internally the tower will be vaulted, and form a baptistery, the position for the font being beneath the arch which separates it from the nave. The church thus approached is intended to consist of nave, with arcade of four bays, north and south aisles, the latter terminating with shallow transepts, chancel with apsidal end, south chancel aisle with similar end, and intended to be used as a morning chapel, and north chancel aisle with choir and clergy vestries beyond. The chancel will be separated from the chancel aisles by arcades of two bays, and on the north side the arcade will consist of two orders, within the upper of which a tribune is purposed to be introduced. This position has been selected for the organ chamber, and arrangements will be made to fill the upper order of arches referred to with the organ pipes, in a manner which strikes us as affording a happy mode of treatment of this part of the interior of the church. The chancel, the morning chapel, the crux, and the transepts will be vaulted with stone, but the remainder of the church will have boarded ceilings. A flèche of great height will be constructed at the intersection of the transept-roofs with those of the nave and chancel. We must not forget to speak of the altar and reredos, which will be of rich design, set forward some 10 or 12 feet from the east wall, and surmounted with a baldachino very effectively conceived. In concluding our remarks we can but express the hope that Mr. Brooks may have the gratification of seeing his design carried out in its entirety, and his grand conception successfully realized.

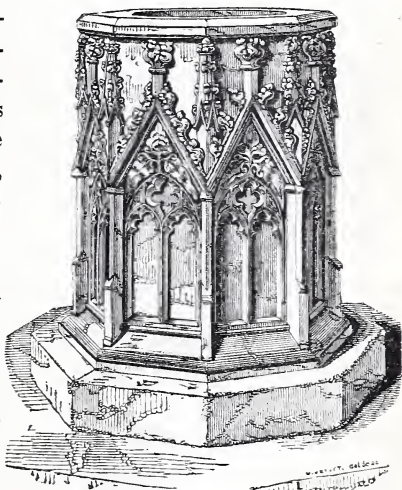
## Baptismal Fonts.

**I**N continuation of the series of Fonts which have been given in former Numbers,<sup>1</sup> we here give illustrations of several of Decorated date. The first two examples, from Bloxham, Oxfordshire, and St. Peter's, Northampton, are illustrations of that primitive type of font which treats it as a well. They who remember the wells in the courtyard of the Doge's Palace at Venice, and similar examples, protected by a kind of breastwork, will understand this resemblance to a well. A circular example of the same type, with a Norman arcading of interlacing arches round it, was given in the Number for January, p. 19. The examples here given are hexagonal in plan, and ornamented with traceried arches of Decorated character. The example from St. Peter's, Northampton, is very elegantly designed.

The remaining three examples are of the more usual type of an hexagonal bowl placed upon a shaft and moulded base. The one from Rushden, Northants, contains a mixture of Early English and Decorated details. The foliage, which



Bloxham, Oxfordshire.

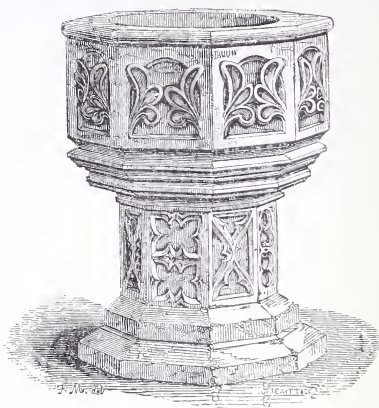


St. Peter's, Northampton.

<sup>1</sup> For October, 1872, and January, 1873.

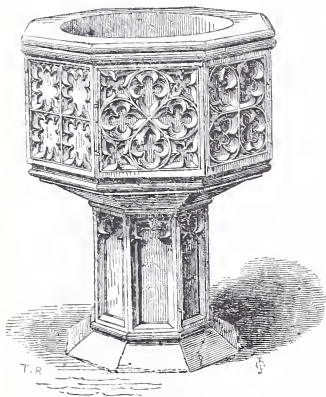


so curiously over-fills the panels of the bowl, is of strongly-marked Early English character, while the Geometrical tracery in the panels of the shaft, and the mouldings, are of the 14th Century.

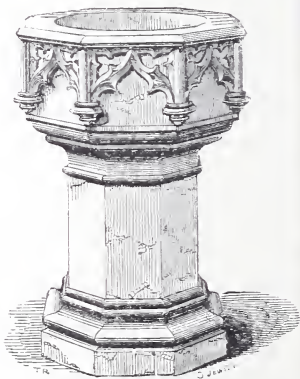


Rushden, Northants.

The elaborate panels of the Catterstock example give it great richness of effect. It desiderates and probably originally had



Catterstock, Northants.



Shiplake, Oxfordshire.

another member to its base, either resembling the base of the Rushden font, or a plain octagonal step, like the St. Peter's, Northampton. The example from Shiplake, Oxfordshire, is



very well proportioned, and has a certain degree of originality in the treatment of the panels, with pendants at the angles. The inventiveness and originality of the old designers is well illustrated in the endless variety of treatment which we see in these designs, and their absence of mere caprice in the constant retention of a few general types of design. It affords us a lesson on the excellent results to be obtained by the play of individual freedom self-restrained within the limits of general laws.

### Mission-Rooms.



THE opinion has been for some time spreading, that the subdivision of parishes has in most places been already carried far enough, at least for the present. Many considerations concur to confirm this opinion. First, there is the consideration that though a town population of eight or ten thousand people may be in theory too many for a single parish, yet it is difficult to divide them into two parishes advantageously. Very often in a town parish of that amount of population, there are only enough of church-going people to maintain the expenses of one set of parochial machinery. The true way to get at the non-church-going people is to make the existing church the centre of vigorous home-missionary work among them.

How are non-church-going people got hold of? In three ways especially. By attractive preaching, or attractive services, or by zealous personal work among them. It is probable that the congregations drawn to a new church by attractive preaching and by attractive services, are chiefly drawn away from other churches and dissenting meeting-houses. Zealous personal work among the non-religious population is probably by far the most successful way of getting at them and producing really beneficial results among them. And this is to be done by the multiplication of living agents among them, who will kindle their hearts by the fire of their own earnestness, and bring them by their affectionate importunity to attend the attractive services and hear the attractive preaching.

Two questions which are just now engaging attention have a bearing upon this question of subdivision of parishes.

The Committee of Convocation on Spiritual Destitution has recently ascertained from the Bishops' Registrars the number of ordinations for the past five and twenty years. For years past the question has attracted attention; partial returns of the annual ordinations are published in the newspapers, and people have put the published accounts together, and drawn very conflicting conclusions from them. At one time we have been alarmed by statements that the number of ordinations was falling off, and the quality of men ordained was deteriorating. At another time we have been assured that the numbers were increasing, and the proportion of University men was as great as ever. The Committee of Convocation has obtained full returns of all the dioceses from the official records, so that its figures are accurate and complete: and it stands proved beyond question that the number of men ordained has greatly fallen off, and continues to decrease; and that the proportion of University men is smaller than ever.

This accounts for the fact, which every incumbent of a large parish knows so well, that it is very difficult to get curates: this explains how it is that curates' stipends have increased nearly 100 per cent. in the last twenty-five years (and are now not at all larger than they ought to be); the supply is smaller than the demand, and the incumbents of great parishes who *must* have help bid against one another. The worst feature of the case is, that many parishes can no longer obtain curates, and the work of the Church suffers there.

But the moral to be drawn from this fact in relation to the question of subdivision of parishes is this, that it is not wise to increase the number of incumbencies in the face of a decreasing number of clergy. It is not wise to increase the number of positions to be held, when the present posts are insufficiently garrisoned, and the strength of the army is decreasing.

The other question which is engaging attention is the London Special Mission, of which the three Metropolitan Bishops have given notice, to be held before next Lent. Everybody sees that the great difficulty will be to obtain a sufficient number of clergymen qualified to conduct the several Mission Services;

and it begins to be foreseen that it will be necessary to form the churches into groups, to have the Special Mission Services in some one large central church in each group, while the other churches have services of a different character, and seek to strengthen and supplement the central work. But this is to adopt for a special occasion the very policy which we are advocating as best adapted to the normal missionary work of the Church, viz. the maintenance of attractive services and vigorous preaching at a central church of a large district, with a number of Mission-rooms feeding and supplementing the central work, rather than the multiplication of churches which we cannot supply with an adequate staff of clergy, to make their services really efficient and attractive and to keep up a vigorous work of personal visitation.

In another part of this number of the CHURCH BUILDER will be found a report of the Committee of the Incorporated Church Building Society for the last year, in which occurs a plea for donations to its Special Fund for aiding in the erection of Mission-rooms and School-chapels. To strengthen the hands of the Church in this direction is one of the great means to help her to get at the non-religious population.

### Proposed Church of St. John, Hedge End.



THE straggling ends of the two parishes of Botley and West End, in Gloucestershire, have been cut off from their parent parishes, and united into one new parish of Hedge End. On a convenient site, near the junction of several of the country roads, it is proposed to build the church of which we give an illustration. The woodcut almost tells its own story. A village church of conventional Decorated Style; the one feature which marks it out as a church of the nineteenth century, is the position of the tower. We are not insinuating that there is any fault in its position. On the contrary, we think that our architects do rightly in trying to make this conspicuous and costly part of the fabric serve some higher purpose than that of a coal-cellar on the ground-floor and an untidy ringing chamber on the first-floor. In many cases nineteenth century architects place their tower

on the south side of the nave, and make the principal entrance to the church through it. Here it is placed on the south side



St. John, Pledge End, near Bitton, Gloucestershire.

of the chancel, and looks as if the ground-floor was used for a vestry. Mr. I. Colson is the architect.

### On Church Restoration.



At the May meeting of the Architectural Association, Mr. W. White, F.S.A., read a paper on his recent restoration of Adisham Church, Kent, in the course of which he made some ecclesiological notes, and some remarks on the general subject of Church Restoration, which are worthy of record.

First, as to the correct position for the pulpit. Mr. White defended the position in which he had placed his pulpit, viz. on the west side of the south-east pier of the crossing. The popular notion that the north side is the proper traditional place for the pulpit, because it is the gospel side, Mr. White disputed, arguing that the sermon is another matter, and that old pulpits, undoubtedly *in situ*, in Devon and elsewhere, are on the south side.

Another peculiarity of the Adisham restoration, is that the chancel floor is a step lower than that of the nave. The ground on which the church stands falls rapidly towards the east end, and the chancel floor was below that of the nave, no doubt so arranged from motives of convenience and economy. After convincing himself that this was original, and that the proportions of the church would suffer by alteration, Mr. White succeeded in obtaining the retention of the step down eastward, raising, however, the extreme east end by steps. He expressed an opinion that frequently old churches have suffered greatly in general effect by the diminution of height in their chancels in the raising of the floor in a way not contemplated in the original design.

In making some general remarks on Church Restoration, Mr. White remonstrated against over-restoration, and urged the retention of ancient features, if not injurious to the purposes of the building, even if not of any special beauty.

At the cost of much personal trouble the old timber porch on the north of the nave was got together again, and forms an interesting feature, though considered quite hopeless by the workmen. Well-intentioned people, anxious to make neat work, require to be carefully looked after; some early fourteenth-century caps, grey with age, not perfectly true in form, would have been reworked, and made geometrically accurate, but for imperative orders. Decayed work should not be restored, as its authenticity is rendered doubtful. Much of the motive for the preservation of such work will be gone if confidence is taken away in its being what it was at first. For determining the date which should be followed for new work, such as new roofs, &c., no universally applicable rules can be laid down. The character of the parts of the building to which they will be put



must regulate the treatment in each special case. In this restoration the chancel roof follows the character of the Early English architecture below. In all cases the general effect, the attainment of a religious and solemn character with real harmony in design, should be the great consideration; and with this the following out of any mechanical rule of mere conformity of style to that of certain old features might be in conflict.

## The Incorporated Church Building Society.



FULL Report of the proceedings and speeches at the Annual Court of the Society appears in another part of our present issue, but we are aware that a lengthy paper is sometimes passed over when a short notice receives attention.

The Society was cheered this year by the presence of the Archbishop of Canterbury. His Grace's failure of health and numerous avocations have prevented his attendance of late both at the Annual Meetings and Monthly Boards of the Society, and to this his Grace made graceful allusion; under such circumstances the Archbishop's presence was doubly valuable. We desire to draw special attention to the testimony given by his Grace in the following language:—

“This is the fifty-fifth Anniversary of the Society, and every one must allow that the fifty-five years which this Society has been in existence have been marked by a degree of growth in the work of the Church of England, such as no other age, and I believe no other country in the world can point to, and no one who knows the history of the Church of England will hesitate to acknowledge that in that great and good work the Incorporated Society has fully and conscientiously taken its part.”

We call attention to his Grace's remarks on the subject of Church insurance against fire.

The Bishop of Carlisle called attention to the subject of Church Warming, which we have elsewhere dwelt on. Altogether the Court was above the average in interest; but we may be allowed to express a hope that a Public Meeting to advance the Society's interests, and a Festival Service in St. Paul's Cathedral will both be held next year.

## On Coloured Decoration.



Extract a few admirable sentences on this subject from a paper read by Mr. G. Addison at a late meeting of the Architectural Association. No one should attempt decoration in whom loveliness of colour is not an enrapturing delight; for such a one, if he once departs from monochrome, will be a curse. If his greatest pleasure is not to bathe in the liquid-coloured light of fine stained glass,—to watch the colours fade out as the sun goes down, imperceptibly fading into greys and greens,—to be entranced with the deep azure blue of the mountain gentian,—never to forget the flaming star that the sun makes of the first autumn leaf, in the deep gloom of the woods;—if he has not been thrilled with the harmony of some bit of chequered light falling on a mountain stream from between trees,—or with the mysterious colours of a distant wood or mountain,—even if he does not dream of the beautiful colouring of some oriental dish, dress, or carpet,—let him avoid coloured decoration. Always remember that you are Englishmen living in the nineteenth century, and in all probability doing work for Englishmen of the nineteenth century, and that you owe to yourself, to them, and to your country that you give something beautiful and new. Do not be a copyist, a reproducer, a paraphraser, or imitator, but do what is lovely to you, and make those you do it for love it. You are an artist, an inventor, a maker, a poet if you will, and you are to impress your own creations on your own age. If you have no new ideas, no inspiration, nothing that you think lovely and want to do,—leave decoration and do something else. Decoration is an art, and therefore little can be written or said about it,—it is not a science for which rules can be given. At the most you can only give recipes, and those are not of much value. Colour is the main thing to study, and it is not the Greek or any other example, that should be studied by day and by night, but the book of nature. You have the sky and the clouds, sunset and sunrise, the pond, the lake, the river, the sea, and the ocean, the woods and fields, the rocks and

mountains, the colours of birds and flowers, of butterflies and beetles, of beasts and fishes, and from these you cannot but learn. And you will learn much more even than form and colour,—you will learn what may be called the inexhaustible patience by which effects are obtained. You will generally on close examination find that in a brilliant flower the brilliance is partly obtained by the various gradations of tint and tone, and partly by its having some small spot, speck, or dot of complementary colour placed where it gives the greatest effect. The light is concentrated on one particular spot by its sculptured form. You will find that the surface is ribbed or embossed—the texture is dull like silk, or shiny like satin, or piled like velvet, or shaggy like plush, and that its general effect of colour is set off by the tertiaries of its leaves and stalks. After successive and unavailing attempts you may throw down your brush in despair on finding that your sketch has just missed the grace of the flower, and the peculiar loveliness of the colour. In such work, however, you will, if you persevere, learn much. You will improve your taste, and your admiration will be raised for the inexhaustible fertility of invention, and the exquisite subtlety of the methods that nature employs to bring to perfection one little perishing flower. You will also learn the relative value of form and colour. Throughout nature you will find that some things are to our eyes only barely agreeable; others are ugly; while some are of an exquisiteness of form or of colour that you could never have appreciated without diligent study. These are what the French call *distingué*. As an instance, the beauty of the flower of the pumpkin may be noted,—not rich in full colour, but perfect in force. The leaves of the lemon have charmed many a painter by their peculiar gracefulness, his trained eye discerning in these varied forms of delicate loveliness a rare quality, not revealed except to the initiated. Natural objects are by no means equal in beauty. It is as ridiculous to suppose that all things are equally beautiful as to contend that the croak of the crow or the scream of the peacock is as musical as the song of the nightingale. The union of perfect form with perfect colour is all too rare in the work of man. Remember always, that though we are now sup-

posing colour to be the only matter requiring to be studied, when you can apply it to and among pure and finished forms its own value will be enhanced. Beauty of colour may do much to correct or to cloak imperfect architecture; but the finest work of man is the wedding of wealth of colour to what is in itself noble, graceful, or otherwise excellent—as music to immortal verse.

Every colour may be made to harmonize with every other, but only by varying its tint and tone. In nature there is no flat or uniform colour anywhere,—not in the gradual melting of a blue sky, nor in the smallest leaf or speck of dust. Large, flat, uniform tints are always unpleasant, and are only to be allowed where the surface is broken up by many objects. Those single colours please us most that approach other colours, or waver, as it were, between two. Emulate, if you will, the gorgeous colouring of India, the brilliant colouring of China, or the soft harmonies of Japan, but do not copy slavishly the works in which you find them.

### Mr. Edmund Sharpe's Architectural Excursion.



LAST year we gave some notice of the Architectural Excursion which Mr. Edmund Sharpe takes the trouble to organize every summer. We may repeat here that his plan is to select some tract of country rich in old buildings, to study them previously himself, and then to invite thirty or forty gentlemen to join in a week's excursion to visit them. He himself acts as conductor of the excursion, points out to the young architect and the amateur the noteworthy features of the buildings; they bring out sketching-blocks and note-books, and carry away suggestions which will be useful all their lives after. Then in the evening comes a pleasant table-d'hôte dinner, at which the day's adventures are chatted over, sketches looked at and criticized, and notes compared on mouldings and proportions, and dates and styles. This year the line of country selected includes Grantham, Newark and churches near it, Southwell Minster, Newstead Abbey, and then, if we understand rightly,

off to Stafford, and finish at Lichfield. Mr. Sharpe, we have reason to know, wishes to enlist a few more non-professional architecturalists in this excursion. We can hardly imagine a more enjoyable holiday (weather permitting!) to an enthusiastic amateur. Mr. Sharpe charges himself with all the trouble of organizing transit, commissariat, and quarters, and does it on a wonderfully economical scale, and may be addressed at his house, "The Higher Greaves, Lancaster."

### Church Warming.




WE are always glad when some practical question which troubles everybody engaged about the work of Church Building or Restoring, is brought to the surface by a person of consideration, because it then attracts attention, is dealt with, and is more likely to meet with a solution. At the recent Annual Court of the Church Building Society the Bishop of Carlisle made some remarks upon the subject above-named, noticing it as a sad crux to Church Builders. We know this well, and in former numbers we have reproduced papers about it which in times gone by have been issued by the Incorporated Church Building Society. The Bishop complains that sometimes several methods of warming have to be tried before a church can be made comfortable. This arises from the fact that what succeeds in one church fails in another. We are told that the Gurney Stove, for example, which answers admirably in Rochester Cathedral, as no doubt elsewhere, is a dead failure in other places. Sometimes a great success is recorded on the one hand, whilst on the other there is the drawback of a great draught of cold air being produced in the church when the apparatus is not in use. Of course the solution of the difficulty of satisfactory warming depends on the proper dealing with the facts of each particular case, and it can scarcely be thought that proper attention is paid to this important matter when the many failures that take place are considered. Altogether, we trust that, in consequence of the Bishop's suggestion, the



subject will be referred by the Society to its Committee of Architects, and that it will be thoroughly considered and reported on.

## On the Preservation of National Monuments.

IR JOHN LUBBOCK has a Bill before Parliament for the preservation of National Monuments of the prehistoric age, such as the earthen tumuli and stone cromlechs, dykes and fortifications, of our British, Roman, and Saxon predecessors in the land. It is earnestly to be hoped that the Legislature will pass the measure. It is a national loss when some unappreciative farmer digs down an historical monument in order to spread the soil over his fields, or breaks up a Druid circle to mend a parish road; and we think it a very allowable interference with the rights of property for the Legislature to step in and say, "We claim these national monuments on behalf of the nation, and forbid their destruction." The question of compensation, if it is thought right to make it to the owners, offers no difficulty, for in the great majority of cases, the monument is of a kind which is incapable of removal for sale, and its intrinsic value is very trifling indeed.

But as soon as this Bill is passed, we hope that another will be introduced, extending the same much needed protection to monuments of a later date. The French Government has long since shown us how to select a certain number of the most valuable examples of the historical ruins and of the great monumental buildings of the country, and to put them under the protection of the State.

There is one large class of national monuments which the authorities of the Church might deal with at once by the powers which they already possess, viz. the fabrics of our churches and the sepulchral monuments which they contain. As it is, the incumbents and churchwardens have no right to alter the fabric or remove a monument without a faculty. It would not be difficult for the Bishops to insist upon a faculty being obtained before a church is "restored;" and to submit the

plans not only to an architect for the due care of the practical part of the scheme, but also to a competent antiquary for the care of the ancient features of the building and its decorations and furniture and monuments.

The parish registers also might be dealt with by the Ecclesiastical authorities. It will be remembered that a little time ago there was some talk of removing them all to London for safe custody under the care of the Record Office. We gave an opinion against their removal from the parishes to which they belong, but we are very much alive to the importance of some steps being taken for their preservation there. Might not the Bishops direct the churchwardens at the next Visitation to return a catalogue and description of the parish deeds and registers, and then insert a question into the usual annual presentment, asking whether the documents have been compared with the catalogue and are all there and in good order?

### The House of God.

OUR whole tone of mind towards the fabric of the Church will depend upon the sense in which we understand the name which we apply to it of "the House of God."

Many people regard it merely as a public building, erected for the convenience of the people when they come together for religious purposes; and to call it the House of God in the sense that there is any special presence of God there more than anywhere else in the world, they regard as sheer superstition.

There are many other people who look upon it as a building dedicated to God's service, and set apart from common uses for religious purposes only; and they regard it on that account with a certain undefined veneration; but they would not be prepared to admit that there is any special presence of God in church which entitles us to say, in any true and real sense, that God dwells there more than elsewhere, and that it is, in any true and real sense, the House of God.

There are others, who have as much common sense and freedom from superstition as other people, who have as correct an apprehension as any body else of the truths that God is a Spirit, Infinite and Incomprehensible, whom the heaven of heavens cannot contain, who dwelleth not in temples made with hands, who yet hold, not with a vague sentiment of reverence for religious associations, but with a very firm and definite belief, which they are prepared to stand by and support by argument, that in a true and real sense God dwells in our churches, and that they are in a true and real sense the Houses of God.

It is true that God's Incomprehensible being fills and overfills all space. It is equally true that God in all the entireness of His Divine Being, is in each point of space. He is a circle whose centre is everywhere, and its circumference nowhere. And this may help us to understand the further truth that God is pleased at certain times in certain places to *localize* His Presence, for the purpose of providing a centre to which His finite creatures may come to offer their worship, to present their petitions, and to seek His grace and blessing.

There is such a centre in heaven, to which the angels resort to worship God and to receive His commands. For the angels are finite creatures like us, with intellectual, moral, and spiritual faculties parallel with ours, and needs, and modes of expression of those needs, and receiving satisfaction of them. They offer worship of voice and gesture, they fall down and veil their faces from the intolerable glory, and sing hymns of praise; they join together in their acts of worship, and therefore they do it in some given place at some given times. The *where* is what concerns us. If we follow our ascending Lord, He will lead us straight up to it. The true humanity of our Lord involves the truth that His resurrection body is a true human body, such as ours will be after the resurrection, and must therefore occupy some definite place in space. Follow the ascending Lord, and see Him by a true local transition pass from point to point through space. Where does His body at length pause and rest? Scripture tells us on the right hand of God. We gather from the expression that His body, His humanity, He Himself—for His Godhead is inseparable from His humanity—occupies permanently some definite place in the universe, and is there accompanied by some glorious manifestation of His Godhead. Isaiah, in a vision, saw the Lord sitting upon a throne, high and lifted up, and His train filled the temple. Above it stood the seraphims, and one cried unto another, and said, "Holy, Holy, Holy, Lord God of Hosts, the whole earth is full of His glory." Thus, St. John says, Esaias said when he saw the glory of Jesus. There, where the human body of Jesus is at the right hand of God, there is the local manifestation of the Divine Presence to the angels, there is their temple, whither they resort to offer up a ceaseless worship to their God.

There are indications of a special presence of God in Paradise, parallel with that which we have seen to exist in heaven. God was accustomed from time to time to manifest Himself to Adam and Eve, it would seem, in some visible Presence, and to hold communion with them, it would seem, in audible words.

We derive our name of House of God from Jacob's vision. "*Jacob dreamed a dream: behold a ladder set up on the earth, and the top of it reached to heaven: and behold the angels of God ascending and descending on it. And behold the Lord stood above it, and said, I am the Lord God of Abraham thy father, and the God of Isaac. . . . And Jacob awaked out of his sleep, and he said, Surely the Lord is in this place; and I knew it not. And he was afraid, and said, How dreadful is this place! this is none other but the house of God, and this is the gate of heaven. And he took the stone that he had put for his pillows, and set it up for a pillar, and poured oil on*

*the top of it* (to consecrate it, oil being a symbol of the Holy Ghost), *and he called the name of that place Beth-el* " (the House of God).

This, it may be said, was Jacob's conclusion, but there is nothing to prove that it was more than a superstition. Let us then take another example, in which we have God's view on a very similar occasion.

Moses wandering with the flocks of his father-in-law over the desert, sees one of the acacia copses which grow here and there, apparently on fire, yet not consumed; the green leaves did not shrivel, or the boughs crackle and smoke and flame in the bright fire; and he turned aside to see this great sight, why the bush was not burnt. We know what it was. It was the Schekinah, the visible symbol of the presence of God, which afterwards dwelt over the mercy-seat, which he saw shining with an innocuous light among the green acacia boughs. "*And God called unto him out of the midst of the bush, and said, Draw not nigh hither: put off thy shoes from off thy feet, for the place whereon thou standest is holy ground—the place is holy ground. Moreover he said, I am the God of thy father, the God of Abraham, the God of Isaac, and the God of Jacob. And Moses hid his face; for he was afraid to look upon God.*"

These are manifestations of His Presence to individuals. Next call to mind His manifesting a special presence in a given place to a whole people, viz. in that glorious appearance on Sinai to the whole people of Israel—an appearance so momentous for all people, for all time—making the whole mountain holy, so that if man or beast touched it they were to die.

Again, some one may say that these were only temporary localizations of the Divine Presence, temporary consecrations of a place: that Jacob's *Beth-el* was not a house of God except for that one night; that the place where Moses stood ceased to be holy ground when the conference was over; that Sinai became a common mountain when Israel had struck their tents and passed on. We go on to an instance of a continuous presence of God in a special locality, to hear and to bless.

God said to Moses in the mount, "*Speak unto the children of Israel, that they bring Me an offering; of every man that giveth it willingly with his heart ye shall take My offering; gold, and silver, and brass, and blue, and purple, and scarlet, and fine linen, and goats' hair . . . oil for the light, spices for anointing oil, and for sweet incense, precious stones to be set in the ephod and in the breastplate, and let them make Me a sanctuary . . . and there I will meet thee, and I will commune with thee from above the mercy seat, from between the two cherubims.*" And Moses made a gorgeous tent, and pitched this tabernacle without the camp, and "God dwelt between the cherubims, . . . and it came to pass, when Moses went out into the tabernacle, that all the people rose up and stood every man at his tent door, and looked after Moses, until he was gone into the tabernacle; and as Moses entered into the tabernacle the cloudy pillar (which stood over the camp) descended, and stood at the door of the tabernacle, and the Lord talked with Moses. And all the people saw the cloudy pillar stand at the tabernacle door: and all the people rose up and worshipped, every man in his tent door. *And the Lord spake face to face with Moses . . . as a man speaketh unto his friend.*"

And so long as Israel dwelt in tents, God localized His presence in His royal tent, and went with them up and down, till they were settled in the Holy Land.

Then David desired to build a more suitable permanent building, to be the habitation of Israel's King and God, "*but Solomon built Him a house.*"

And there was no shadow of superstition in his doing so. Solomon understood as well as we do that "God dwelleth not in temples made with hands." He said so in his message to Hiram, asking for materials to build with. At the very time that he was dedicating the temple, and in the very dedication prayer, he says, "*But will God indeed dwell on the earth? Behold, the heaven and the heaven of heavens cannot contain Thee, how much less this house which I have builded?*" Yet in the same prayer he says, "*I have built an house of habitation for Thee, and a place for Thy dwelling for ever.*" And God visibly took possession of His house:—"while the priests and Levites sounded musical instruments, and praised the Lord, For He is good, for His mercy endureth for ever; the house was filled with a cloud, so that the priests could not stand to minister by reason of the cloud, for THE GLORY OF THE LORD HAD FILLED THE HOUSE OF GOD."

Go with the High Priest on the day of Atonement; out of the sun-glare of that open court, with the smoking altar in the midst, and the white-robed priests and Levites on each side, and the crowds of the men of Israel lining the court, amidst the chorus of many voices, and the harmony of wind and stringed instruments, into the holy place. The heavy curtains fall behind, and shut out the sunlight, and deaden the external sounds. You stand in a small apartment, lighted by the seven lamps of the golden candlestick, and there are the table of shew-bread, and the altar of incense. Pass into the most Holy Place. The curtains fall behind and exclude all light and all sound. But a pure unearthly light fills the whole chamber, with its golden walls and roof, with a mild glory. It plays upon the golden lid of the mercy-seat, between the wings of the golden cherubim. It was lighted by no human hands, it is fed by no earthly substances. It is the symbol of the localized presence of God in the midst of His chosen people. Only seen once a year by one man, but known by the whole people to be there, the assurance that their God dwells among them in the House of God, which is in Jerusalem.

But all this, it may be said again, has to do with the Old Dispensation, which was especially a dispensation of types and carnal ordinances, what bearing has it upon us in the Christian Dispensation? Well, first observe that of these examples of the localization of God's presence, one is taken from heaven before the world was made, and there is a confirmation of this fact of the localization of God's presence in heaven, with very definite indications of the heavenly ritual, in St. John's visions of the worship of the Church triumphant hereafter. Another instance is taken from the Dispensation of Paradise before man fell; others from the Patriarchal, and others from the Mosaical Dispensation. Is it likely that what man has needed in all other Dispensations on earth, before and after the fall, what saints and angels in heaven need and have, will be absent, as not needed or withheld, in the Christian Dispensation only?



The Christian Dispensation differs from those which have gone before it in this, that it is one of higher privileges; of a more general admission of men to a greater nearness to God's presence. The Divine Presence is departed from the ruined temple, but has it left the earth? Is it nowhere vouchsafed? Then were we Christians worse off than the Jews, and this Dispensation inferior so far to the old; but this is a dispensation of superior privilege and nearness to God.

In the Old Dispensation, there was one temple only, where God vouchsafed His special presence, *now* it is vouchsafed in all our temples. *Then* the high priest only once a year entered into that Presence, *now* the whole congregation stand in reverent awe before Him daily, if they will. The difference, again, between the dispensation of types and this of realities, is that then the high priest saw the *Schekinah* dwelling between the cherubims; now there are no angels of sculptured gold bending over our mercy-seat, and no bright light hovering between them; but our mercy-seat is not empty, God Himself, though invisible, is there, and all the hosts of heaven there adore Him.

This is the distinct authoritative teaching of the Reformers of our Church. In the Homily for the Repairing and Keeping clean of Churches, they say, "Some will say the temple had great promises annexed to it. . . . To this may easily be answered that our churches are not destitute of promises, forasmuch as our Saviour Christ saith, 'Where two or three are gathered together in My name, there am I in the midst of them.' A great number therefore coming to church together in the name of Christ, have there, that is to say, in the church, their God and Saviour and Jesus present among the congregation of His faithful people. . . . Why then ought not Christian people to build them temples and churches, having as great promises of the presence of God as ever had Solomon for the material temple which he did build? . . . not meaning hereby, that the Lord whom the heaven of heavens is not able to hold or comprise, doth dwell in the church of lime and stone, made with man's hands, as wholly and only contained therein, for so He never dwelt in Solomon's temple. . . . And to the intent ye may understand further why churches were built among Christian people, this was the greatest consideration, that God might have His *place*, and that God might have His time, duly to be honoured and served of the whole multitude in the parish."

Let us accept, then, the conclusion that God fills all space with His homogeneous Essence, and is equally in all places, yet that He localizes His presence in certain places, for a time or continuously, to receive the homage of His people, and to manifest Himself to them in graces and blessings. Let us receive it that *our churches* are such *places* where God specially manifests His presence: that in the sense in which He dwelt in the Temple, in that sense He dwells in our churches; *there* with a visible symbol of His presence manifested to the High Priest only—*here* to be apprehended by the lively faith of all His faithful people; so that *we* may say with Jacob, "This is none other than the House of God, this is the gate of heaven!"

## Reviews.

*Antiquities of an Essex Parish; or, Pages from the History of Great Dunmow.* By W. L. SCOTT. London: H. S. King and Co. 12, Paternoster Row.

A Country Clergyman has wonderful antiquarian and topographical opportunities in his hands, if he will only use them. In going up and down his parish he gets access to every house, and learns something about every family; he is able to pick up the floating traditions and bits of folk-lore; he knows where to look for the materials of past history in great libraries and repositories of documents, and he has a better chance than anybody else of getting leave to examine family title-deeds and old diaries; he is the custodian of the church, and its monuments, and its registers. No one else has such advantages for writing a history of his parish as he; and there are very few parishes whose history is not well worth the writing.

Some of the clergy have used their opportunities and given us parochial histories of more or less value. The little book whose title is above written is one of them, and illustrates our remarks on their interest and value. It is very modestly and unpretendingly done, but it is well done. To the people of the parish it must be very interesting to see the past story of the place, and of their forefathers who dwelt in it, thus brought before them. And there are some old churchwardens' accounts which illustrate ecclesiastical antiquities and ancient social customs, and make the book of more than local interest.

## Grants

*In aid of Church Building, &c., made by the "Incorporated Society for Promoting the Enlargement, Building, and Repairing of Churches and Chapels."*

At Meetings held at the Society's House, 7, Whitehall, 20th January, 17th February, and 17th March, 1873, Grants of Money amounting to £2825 were made in aid of the following objects:—

*Building new Churches* at Bermondsey, St. Augustine; Cotebrook, Parish of Tarporley; Fulham, St. Andrew; Hedge End, Parish of Botley, Southampton; Marston, Great Budworth; Portmadoc, N. Wales; Putney, All Saints; South Shields, St. Mark; South Eston, All Saints, Middlesborough; Walsall, St. George; and Wookey Hole, St. Cuthbert, Wells.

*Rebuilding the Churches* at Bourton-on-the-Water, Gloucester; Broughton in Furness, Lanc.; Eltham Parish Church; Llantrisant, Aberystwith; Marton, York; Pontnewynydd, Pontypool; and Tryddyn, Mold.

*Enlarging or otherwise increasing the Accommodation in the Churches* at Ashmore, Shaftesbury; Barnwood, Gloucester; Barton St. David

Somerset; Birley, Leominster; Capel-le-Ferne, Folkestone; Cheadle Hulme, Stockport; Durham, St. Giles; Eriswell, Brandon, Suffolk; Farncombe, Godalming; Hargham, Norfolk; Hastings, St. Andrew; Healing, Ulceby; Hillesden, Buckingham; Holt, Bradford, Wilts; Horsham, St. Faith, Norwich; Houghton, Long, Northumberland; Llandyssul, Cardigan; Llandaniel, Bangor; Llanelian, Amlwyh; Llanfair Kilgiddin, Abergavenny; Llangorse, Talgarth; Longney, Gloucester; Michel Troy, Monmouth; Panteg, Pontypridd; Plumstead, Hanworth, Suffolk; Raunds, Northampton; Redlingfield, Eye; Shalbourne, Hungerford; Southampton, St. Luke; Stogumber, Taunton; Stonham Aspal, Woodbridge; and St. Peter and St. Paul, Teddington.

The Grants formerly made towards building the Churches of Stockton-on-Tees, St. John; and Walworth, St. Mark; Rebuilding the Churches at Hartford, Great Budworth; and Leysdown, Sheerness; Restoring, &c. the Churches at Botus Fleming, Cornwall; Dunstable Priory Church; Eynsford, Dartford; and Middle Chinnoek, Ilminster, were each increased.

Grants of money were made from the School-church and Mission-house Fund towards building School-churches, &c. at Acol, Margate; Churchdown, Gloucester; Esh, Durham; Fishponds, Bristol; Goose Green, Pemberton, Chester; Hammersmith, St. Paul; Pencae, Ystradgunlais, Brecon; Wardlow, Tideswell, Derby; and Woodcock's Well, Odd Rode, Cheshire.

*Quarterly List of SERMONS preached, and MEETINGS held, in aid of the Incorporated Church Building Society.*

\*.\* The letter O denotes Offertory; S, Sermon; M, Meeting; A, Association.

**Canterbury.**

Mar. 8	Canterbury Diocesan	A	£184	0	7
31	North Malling	A	4	3	0

**York.**

May 27	Thorp Arch	S	1	13	0
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**London.**

April 22	Pimlico, St. Barnabas, portion of Lenten alms		7	0	7
23	Acton	O	4	12	2

**Durham.**

(No remittance.)

**Winchester.**

April 2	Seale	S	5	6	1
May 7	Reigate, St. Mark's	S	13	0	0
23	Elstead	O	1	2	5
26	Warlingham	S	3	0	0

**Bangor.**

(No remittance.)

**Bath and Wells.**

Mar. 28	Bath and Wells Diocesan	A	£107	15	0
April 17	Draycot	O	0	17	3
May 13	Martock	S	4	11	4

**Carlisle.**

(No remittance.)

**Chester.**

Mar. 25	Helsby	S	1	0	1
29	Bebington	A	31	14	8
April 7	Chadkirk	O	2	0	0
24	Warrington, St. Anne's	O	3	3	3

**Chichester.**

(No remittance.)

**Ely.**

<i>April</i> 28 Northill.....	<i>O</i>	£2	1	0
<i>May</i> 2 Clapham .....	<i>S</i>	0	18	0

**Exeter.**

<i>May</i> 15 Martinhoe.....	<i>S</i>	1	2	6
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**Gloucester and Bristol.**

<i>Mar.</i> 27 Bristol .....	<i>A</i>	7	7	0
28 Bristol .....	<i>A</i>	4	4	0

**Hereford.**

<i>Mar.</i> 19 Pipe and Lyde .....	<i>O</i>	0	13	6
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**Lichfield.**

<i>Mar.</i> 25 Prees.....	<i>O</i>	1	6	10
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**Lincoln.**

<i>Mar.</i> 12 Burwell and Muck-				
ton .....	<i>O</i>	1	5	0
<i>April</i> 22 Welby .....	<i>O</i>	2	5	9

**Llandaff.**

(No remittance.)

**Manchester.**

(No remittance.)

**Norwich.**

<i>April</i> 16 Ipswich, St. Mary-le-				
Tower .....	<i>O</i>	8	3	1

**Oxford.**

(No remittance.)

**Peterborough.**

<i>Mar.</i> 6 Staverton .....	<i>S</i>	£2	18	7
<i>April</i> 24 Cole Orton .....	<i>O</i>	1	0	0

**Ripon.**

<i>April</i> 29 Startforth .....		1	1	0
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**Rochester.**

(No remittance.)

**Salisbury.**

(No remittance.)

**St. Asaph.**

(No remittance.)

**St. David's.**

<i>Mar.</i> 27 Crickhowell.....	<i>A</i>	2	11	0
<i>April</i> 30 Brecon .....	<i>S</i>	5	15	0
<i>May</i> 28 St. Florence, Tenby	<i>S</i>	1	10	3

**Worcester.**

<i>April</i> 8 Coventry, All Saints'.		1	3	6
<i>May</i> 7 Kidderminster, St.				
John Baptist .....	<i>S</i>	4	16	3
20 Rugby, Trinity Ch.	<i>S</i>	7	2	8

# Incorporated Society

FOR PROMOTING THE

## ENLARGEMENT, BUILDING, AND REPAIRING OF CHURCHES AND CHAPELS

In England and Wales.

Established in the year 1818, and Incorporated by Act 9th Geo. IV. cap. 42, intituled "An Act to abolish Church Briefs, and to provide for the better Collection and Application of Voluntary Contributions, for the purpose of Enlarging and Building Churches and Chapels." Dated 15 July, 1828.

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Number of Places assisted by the Society to 17th	
March, 1873 . . . . .	6,076
New Churches erected . . . . .	1,641
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Which has called forth a further expenditure on the	
part of the public of not less than . . . . .	£7,986,009
Number of <i>Mission Churches</i> aided . . . . .	141
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# The Church-Builder.

No. XLVIII.

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## The Baldachin.

**I**T is proposed to erect a Baldachin over the altar of St. Barnabas, Pimlico, and the plan for the decoration of St. Paul's Cathedral includes the erection of the Baldachin which Wren designed. Some people have taken up the idea that this piece of church furniture is Romish, and a good many people have no clear notion what it is. Its name is Italian and that looks suspicious, but Wren intended to put one in St. Paul's and that seems reassuring. What is a Baldachin and what is it for, and what are the arguments for and against its introduction?

Bingham in his "Christian Antiquities" tells us about its early history. "In some of the more stately churches," he says, "as that of Sancta Sophia, the altar was overshadowed with a sort of canopy, which from the fashion of it is termed by Paulus Silentarius the *Turret*; by others *Umbraculum*, but among the Greeks most commonly *Ciborium*, which Durandus and other modern ritualists usually mistake for the *Pyxis* where the Host is kept; but Du Fresne shows it to have been anciently quite another thing, viz. an ornamental canopy hanging over the altar. This was raised in the form of a little turret upon four pillars at each corner of the altar. The heads of the pillars were adorned with silver bowls which was an usual ornament in those days, as is evident from the description which Eusebius gives of the twelve pillars in Constantine's

church at Jerusalem. The top of it was in the form of a sphere adorned with graven flowers, whence it has sometimes the name of *Sphæra*, *Lilia*, and *Malum*. Above the sphere stood the cross as Paulus Silentarius represents it. . . . I have been the more particular in describing this ornamental structure about the altar, after Du Fresne, because the common ritualists so generally apply the name *Ciborium* only to mean *Pyx*, whereas in the most ancient writers it signifies this beautiful fabric about the altar." There is an example of very ancient design in the church of San Clemente at Rome. Wren's (unfinished) model of the one he designed for St. Paul's is a lofty ornamental canopy, supported on couples of twisted columns at the north-west and south-west corners, and by simpler supports at the eastern corners. In many of the Classical churches by Wren and other architects there were "altar-pieces" against the east wall of the chancel, which had detached columns, twisted or fluted, and were intended to give something of the same effect as a Baldachin would give.

In Mediæval illuminated MSS. the canopy over the altar is often represented as a conical canopy suspended from above. But the ancient type of an architectural canopy carried on four pillars is also found, though rarely. There is a beautiful early Gothic example in the Church of Our Lady at Halberstadt.


What was it for? It had no use and no meaning beyond this, that it was a canopy of honour over the altar. The ritual arguments in favour of it and against it are obvious. Some people desire, and some do not desire, to give special prominence and pay special respect to the Holy Communion. The latter class will naturally object to Baldachins. It does not follow that all the former class will be anxious to erect Baldachins; but they are at liberty to do so without being open to suspicion of holding any special doctrine of the Holy Communion. These canopies were used in the earliest churches which were built—they were used hundreds of years before the doctrine of transubstantiation was heard of.

The architectural argument in favour of these canopies is rather a strong one. The altar is the culminating point of the building; but it is a small object, and it is difficult to give it

prominence. The use of reredoses is partly to give artistic value and importance to this culminating point; but it must be admitted that the majority of modern reredoses are very unsatisfactory. They deserve the language in which Mr. G. Scott describes them in a paper given in another part of this number of the *CHURCH BUILDER*. We very much need some new mode of treating the east end of the church; and the introduction of these canopies would afford one mode, which would admit of great variety of design and would produce a very satisfactory artistic result.

It will be a great pity if a prejudice is raised against them on theological grounds.

### Old St. Paul's Cathedral.

HOUGH much has been written at different times about this glorious old fane, yet still more may be said, and as the author of these few notes has devoted a little attention to the subject, he trusts he may avoid the pit-falls of reiteration and verbosity, even though he has discussed the architecture of the cathedral on previous occasions.<sup>1</sup> It is necessary, however, first to glance at some of the leading characteristics of Old St. Paul's. Those who wish to learn its history in detail should consult Dugdale's monograph, the best authority on the subject, or Mr. Longman's new work, "The Three Cathedrals Dedicated to St. Paul in London." It is needless to repeat how the Saxon cathedral was probably built on the site of a temple to Diana, that the nave of the Norman cathedral built by Bishop Maurice (a part of the *second* church), together with the later choir, transepts, chapter-house, and cloisters, lasted till their destruction by the great fire of 1666, and that the succeeding building was what is generally called Wren's masterpiece. A twelve-bayed nave and twelve-bayed choir is almost unique, and deep transepts of four bays each, with aisles on both the east and west sides are very exceptional; yet the plan, a Latin cross, was remarkably simple and unbroken, and resembled Winchester, Ely, and

<sup>1</sup> See *Builder*, Vol. xxvi. p. 465; *Builder*, Feb. 24, 1872.

Peterborough in this respect. In the south-west angle formed by the transept and the nave stood the two-storied cloisters, with the small chapter-house singularly placed in the centre of its "garth;" and beyond this, westwards, like an excrescence to the south aisle, was the little parish church of St. Gregory. Yet another curious feature was the subterranean parish church of St. Faith under the eastern bays of the choir and Lady Chapel; it was no gloomy crypt, but a well-lighted undercroft. There do not appear to have been western towers to the original design, but there is some little mystery in this respect. Dugdale does not mention them, nor Hollar show them, but Stow speaks as if there were such towers; it seems probable, however, that he spoke of mere turrets afterwards built, not of portions of the original conception. Nevertheless, though we picture Old St. Paul's in our mind's eye as destitute of grand western towers, their want did not seem apparent; why so we can scarcely say, when even a little cathedral like Lichfield boasts its three towers with their spires. Every thing seemed, however to culminate in that crowning feature, the noble central tower, rising above its light bold flying-buttresses (very prominent in the design), with its long and graceful windows, surmounted by the lofty leaden spire. There is every indication that this was a lantern internally, as was intended originally at Wells Cathedral and in other central towers, and that it was open up to some height. A noteworthy feature, too, in the architecture of Old St. Paul's was the magnificent rose window at the east end of the Lady Chapel. Except that at Durham to the "Nine Altars," there is scarcely any other such example in our English cathedrals. Mr. James Fergusson, the eminent author of the "Handbook of Architecture," has kindly drawn the writer's attention to the parallel existing between the north transept window of Notre Dame, Paris, and that of our cathedral. Both are of about the same date, and probably the spandrils formed between the square and round portion of the window were pierced. Hollar's representation of it is evidently not quite correct; it is clear that the east end was very French in its aspect. There were examples of almost all the styles, commencing with the Early "Norman" (the mediæval St. Paul's, unlike Westminster Abbey, retained no



Saxon remains), the graceful Early English-work is next reached, and at length that of the succeeding period, the "Decorated." The "Perpendicular" style was scarcely represented, except of course in the designs of the tombs, shrines, &c. The "Debased Gothic," and then the Italian came next, and it was fortunate that the work of the previous period was not quite obliterated at the hands of the so-called improvers. In the interesting periodical lately published, "Old and New London," there is an engraving of St. Paul's and its neighbourhood in 1540 (from a copy in the possession of J. G. Crace, Esq., of the earliest known view of London, taken by Van der Wyngarde for Philip II., of Spain). The writer has again and again had occasion to grumble at the discrepancies and apparent inaccuracies in some of Hollar's different views (though acknowledging their *general* veracity and artistic touches), as well as in other old engravings of the ancient St. Paul's. But they at any rate bear out, generally speaking, the description Dugdale gives of the cathedral. This curious drawing of Van der Wyngarde, however, gives us a St. Paul's utterly different from any other representation, though it may be granted that the view is of earlier date. The spire is seemingly built of stone, with one range of spire-lights, having angle pinnacles at its base. The upper range of tower windows are longer than the lower (this is *vice versâ* to all other engravings), and the nave is shown entirely Gothic, without a trace of Norman work. In proportion to the cathedral it is much too short. It is evident that the drawing is totally inaccurate, and the only excuse for alluding to it is that it affords a remarkable instance of the difficulty we experience in obtaining correct notions of mediæval buildings from contemporary representations. Those executed after the decadence of the mediæval style, and which show Gothic buildings, are equally unreliable, the details being twisted and made almost grotesque by the inability of the artist to understand the "unfashionable" architecture he was depicting.

The length of the cathedral (690 feet) as supplied by Dugdale is evidently inaccurate, and so also are probably the other dimensions he gives, though they are said to have been fixed on a tablet to the walls of the church. The real total

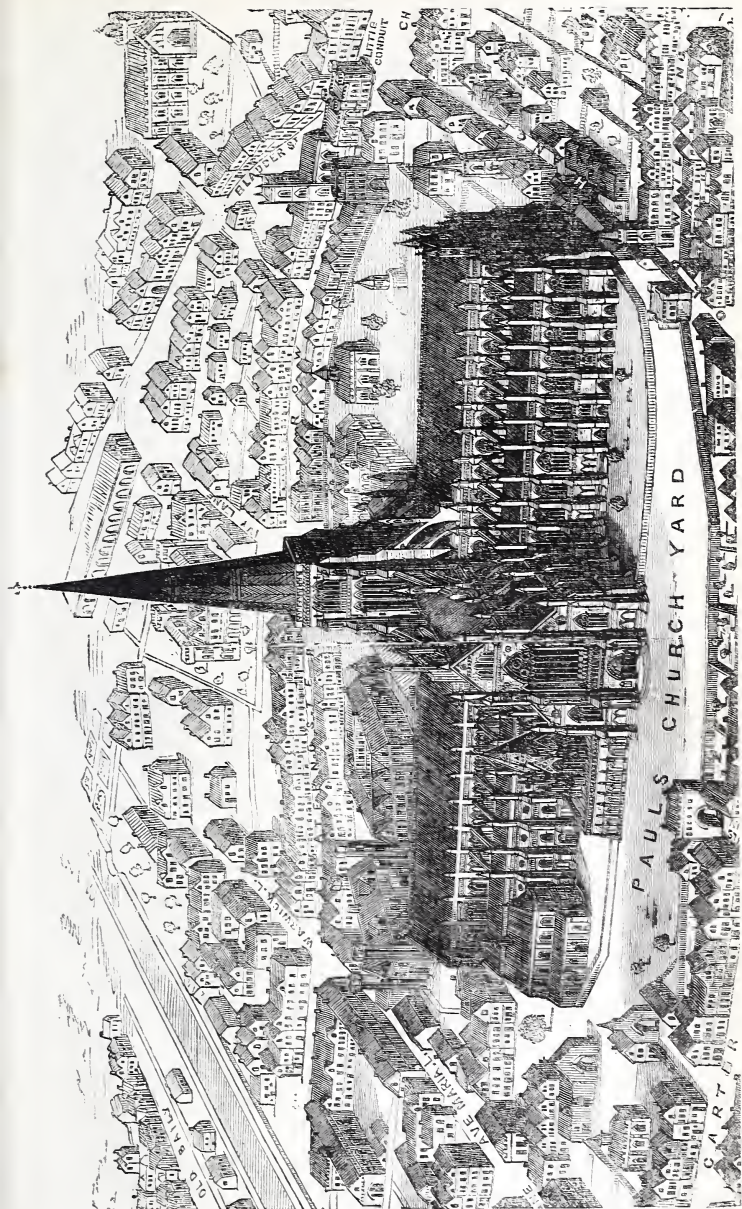


length according to Hollar's ground plan was 603 feet, including the end walls, so that, considering such an important dimension was so doubtful, we can scarcely place much reliance on the others. In "London Plates," Vol. iv., the length of Paule's Church is made still greater, i.e. 720 feet. Mr. Longman, in Chapter iii. of his book, gives additional reasons for supposing Dugdale's dimensions were not correct.

From a careful comparison between Hollar's different views, the writer has come to the conclusion that the choir was probably higher than the nave, and has accordingly shown it so in the restorations of Old St. Paul's, published in Mr. Longman's book. Hollar's external views have thus been disregarded. It would take too much space here to explain the reasons for this extreme course, yet it can only be said there is good cause for so doing. The writer occupied himself, more or less, for a year and a half in preparing drawings to the scale of one-eighth inch to the foot, this having been given as a subject for the model of the R. I. B. Architects. The principal reference was, of course, to Hollar's plates, and on these the conjectural restorations were based. The writer was not long in discovering the numerous and puzzling discrepancies in Hollar's plates (previously alluded to), and accordingly availed himself of this to practise some fair license in designing those portions of the Cathedral of which no evidence existed. Mr. William Longman, F.S.A., Chairman of the Finance Committee for the completion of St. Paul's, expressed a wish to publish the writer's drawings to a reduced scale, and steel engravings have been admirably carried out by Mr. Adlard. Mr. F. Watkins also prepared an external perspective of the Cathedral, as seen from the west, and a bird's-eye view, showing the Precincts, which have been well engraved on wood by Mr. Pearson.

Let us now for a moment, in conclusion, observe some of the minor characteristic features of the Cathedral. There were the little chantry chapels between the buttresses of the choir, which must have looked picturesque. They had to be carried on arches, on account of St. Faith's church being underneath. Somewhat similar chapels between buttresses exist at St. Alban's Abbey and Exeter. The turret-like pinnacles<sup>2</sup> (in-

<sup>2</sup> Hollar does not show these, but a painting of the time of James I. shows them existing.



"Bird's-Eye View" of Old St. Paul's.



stead of the usual gable crosses) to the transept, and the east end are also somewhat remarkable, though at the north transept of Westminster Abbey, and the south transept, York Minster, we see similar specimens. The styles of the various portions of the Cathedral may thus broadly be enumerated. The nave was Norman, with (probably) an Early English clerestory and flying buttresses; the cloister and chapter-house, Late Decorated; the tower, transepts, and choirs, Early English (1222); the presbytery, and Lady Chapel, of rather later date (1255). Hollar gives a very spirited engraving of the interior of the grand Norman nave. Altogether it is clear that England must have possessed, in the middle ages, a Cathedral worthy of its capital, and grand as is the successor which has risen out of its ashes, we cannot help feeling regret that such a noble building as the mediæval St. Paul's should have utterly passed away.

EDMUND B. FERREY.

### Shephall Church, Herts.



IF the vast social and religious revolution of the reign of Victoria, the buildings of this age will preserve a lasting memorial for many generations to come. Wherever one goes one finds new country gentlemen's houses, which mark the increase of wealth in the country, and the more sumptuous style of living; parsonage houses enlarged, showing that the clergy partake in the habits of their lay-brethren; restored churches giving evidence that the increased wealth is simultaneous with an increase of religious feeling throughout the country. Let any one look round his own neighbourhood and count the number of new country-houses, new and enlarged parsonages, new and restored churches, and he will soon be convinced that we are indeed filling the land with these monumental evidences of the history of our generation.

The little village of Shephall affords examples. The old Shephall Bury, as the hall is called, was built perhaps in the reign of Henry VIII., when the Nodes family were the lords



of the village. It was a small half-timbered manor-house, with its bed-chambers in the slope of the roof; but it was sufficient for the accommodation of George Nodes, Gentleman, Sergeant of the Buckhounds to the strong-willed king and all his Tudor successors. It was quite inadequate to the habits of a country family of the present day, and accordingly, the present lord of the village has built himself a commodious and handsome red-brick mansion, with that happy mixture of modern conveniences and comforts in plan, size, and arrangement, with the Gothic forms of rather indefinite character, which mark the domestic architecture of the present time. There is a curious monument in the church, which will be described presently, to a former vicar, who died just before the Long Parliament began its memorable sessions, and a memorandum on parchment preserved in the Parish Register records how he re-fronted the vicarage, and how one of the parishioners brought a charge against him of having brought the front forward a foot or so, and encroached on the neighbouring land. This old vicarage remained till twenty years ago, and was little more than a good-sized cottage, with a hall which we should call a kitchen, and a parlour, and a little kitchen, and bed-chambers in the roof. The present vicar has turned the old hall into an entrance-hall, and added a drawing-room and dining-room, and turned the old house into a parsonage suited to the habits of a modern clergyman.

The church, a small unpretending Perpendicular building, had had a square embattled "frontispiece" put to the east end some generations ago, and had been otherwise churchwardenized into ugliness. The vicar and the squire and the parishioners among them have, within a few years, restored it with very good taste. It consists of chancel, nave with north aisle, porch, and western timber bell-cot, and a new vestry and organ-chamber on the north of the chancel. The old chancel-screen has been repaired, most of the windows filled with good painted glass by Messrs. Heaton, Bayne, and Butler, and the whole building appropriately re-seated. There are three piscinæ, one in the sill of the south chancel window, one at the end of the north nave aisle, and the third in the east wall of the nave on the south side. On the right jamb of the chancel-



screen is a hook attached to the wood by a small plate, which is cut and stamped into the shape of a rose and crown. At the east end of the nave arch is the monument already alluded to. The monument is a black panel within a Jacobean frame. On a shield at the top, instead of armorial bearings, is a painting, representing Mr. Rudd, which is an interesting authority for the ordinary costume of a clergyman of that period. He is dressed in a brown jerkin and trunk breeches, which are tied above the knee, grey hose gartered below the knee, a short black Geneva cloak hanging over the shoulders and back, and a pair of bands of the modern shape. His hair is cut short and he wears a small moustache and beard. He is represented in the character of the "Good Shepherd," with a sheep on his shoulders, whose feet he holds across his breast with the left hand in the usual attitude, and in his right hand he holds a crook, which is ornamented on the hook like a Bishop's crosier of the period. The effect of a man in such a costume in this sacred character is, to say the least, startling and incongruous. A rose springs from the grass at his feet, and his initials, I. R., are placed one on each side of him.

The inscription, in gilt Roman capitals, on the black panel is as follows:

"Neere to this place lyeth buried the body of John Rudd, the faithful Pastor of this parish 45 years, who died a Bachelor the 13th July, 1640. *Ætatis suæ 72.*

Son of thunder, Son of the dove,  
Full of hott zeale, full of true love,  
In preaching truth, in liveing right,  
A burneing lampe, a shineing light."

The churchyard is however the feature most worthy of observation; it is quite an example of what a village churchyard may and ought to be made. It is skirted on the north and east by the trees of the vicarage grounds, and has the unusual advantage of having a few fine walnut-trees dotted about, and a flourishing though not very large yew-tree; a very unpretending rustic lych-gate, between two tall trees, at the west end, gives access from the village green. But what gives its special charm to the churchyard is the admirable care with which it is

kept, the grass is kept mown, and the walks trim, the low grave mounds are all carefully kept, and many of them have unpretending little oak crosses for monuments. Here are three little mounds in a row, with one wooden cross to mark them; they tell their own simple story of three little Christian children of one family lying there awaiting the resurrection. There is a full-sized mound with two little ones close beside it—a mother surely, and her little ones. There are a few modern headstones; and a few of the old wooden rails, stretching from head to foot of the grave, with the epitaph painted on them, which are the fashion in many places in the South of England. And among the humbler graves are three or four others of more costly kind, but in good taste. Here is one little space enclosed by a stone curb and rail; white roses are trained round the rail so as to make the enclosure in time a hedge of white roses, within which are three tiny mounds, each with a cross of flowers laid upon it and constantly renewed by loving hands; at the head of them is a little white marble cross, with inscriptions so well chosen that we transcribe them. On one side of the base:—"In memory of C—— U——, son of U—— and F—— H——. Died July 22, 1864, aged 4 years and 3 months."

"Is it well with the child? It is well."

"The Lord gave, and the Lord hath taken away; blessed be the name of the Lord."

On another side:—"In memory of E—— J——, &c., aged 9 months."

"Suffer little children to come unto Me, for of such is the Kingdom of God."

On the third side:—"In memory of G—— R——, &c. Born April 16, died June 22, 1862."

"He shall gather the lambs with His arms and carry them in His bosom."

Close beside this is another still smaller enclosure with a tiny mound, and a smaller cross of the same plain white marble, with an inscription to a little Marian of 17 days, and the text, "Jesus called a little child unto Him."

It is not every churchyard which can have elms and walnut and yew trees, and lych-gates, but every churchyard can have

well-kept turf and grave mounds; and there is no cheaper monument than the little wooden crosses, and it is these features which make the special charm of this pattern village churchyard.

## Village Churches.

(A Paper read by Mr. G. G. Scott, M.A., at the meeting of the Lincoln Diocesan Architectural Society.)

**I** HAD the honour, last October, of reading before the Church Congress, at Leeds, a paper on "Modern Town Churches." The subject on which I have been requested to address you, although it follows naturally as a sequel, must necessarily be of a narrower compass, and of less vivid interest. I shall, therefore, I trust, be pardoned if the remarks I have to make upon the present occasion are somewhat desultory in their character; that they will also be in part somewhat technical will not, I hope, need an apology before an Architectural Society.

But although the churches of our great towns form a subject of more exciting interest; although the neglect from which our city populations are suffering renders the theme one of the widest practical importance, and the opportunities which such buildings afford for grand effects, stimulate strongly the architectural imagination, there is yet a point of view from which the village church has an interest all its own.

It is not therefore unnatural that our village churches should be the especial pride of our national architecture. Our cathedrals, with some noble exceptions, are surpassed by the great churches of Continental cities; our abbeys, themselves centres of architectural life, which were once the glories of England, have passed away, but the village churches still remain, so far at least as the hand of the *restorer* has spared them, as the finest monuments of the architectural genius and the practical piety of the past generations of Englishmen. The village is, next to the family, the simplest and least artificial of all the forms of social organization, and it has continued on, through all the changes which religion and politics have undergone, in the main unchanged. It still consists essentially of the same

elements which constituted the little primitive community from which it takes its origin, and it forms to this day, as it did at the first, the unit of all political association. There is, moreover, as far as I know, no country in Europe where the village has retained so much of its primitive importance as England. Nowhere has the influence of the great towns been until quite recently so little felt. The Englishman is after all essentially a countryman, and country life is not more the birthright of the gentleman than it is the aspiration of the successful man of business.

The village church has, besides, a peculiar interest of its own. It is the only public building which a village, as a rule, possesses. It is the central point of the common life, the building which typifies the oneness of the little community. Cities have, besides their great churches, or their cathedral, their town-halls, their market-halls, their assize courts, their theatres, all connected in different ways with the common life to which they minister and which they symbolize, but the village has only its church and its churchyard. Here alone all meet on equal terms, and with an equal right, as members of one little society, of which the church forms naturally the centre.

These reflections may serve to invest our subject with a proper dignity. They are considerations which were never absent from the minds of those who first founded and created our ancient parish churches. They are not always,—I regret to say,—so prominently in the minds of their successors; and this will lead us at once to a consideration of a very practical character, and one which is too much overlooked. I mean the great importance of the choice of site. The old builders placed their churches with wonderful skill. In the flattest, the least accentuated country, they always succeeded in giving their building something of character and importance, from a judicious selection of the ground. They almost always found some little knoll, some slight elevation, which might give to the church an advantage worthy of its character, and impart a certain amount of dignity to the simplest erection. This point is far too much neglected now. As a rule, the architect, the man who ought to be able to judge of such matters, is not called in until the site has been secured, and he has then to make the best he can

of it. The site is too often some useless corner, which can be bought cheap, or be presented without sacrifice. The architects, too, I am bound to say, fall in only too readily with such a system, and design their buildings as if every site was an absolute plane. Should the site possess a decided slope, or any marked configuration, it is specified that the earth is to be removed from the elevated portions, and deposited to fill up the lower ground. The building so erected has the effect of a toy-church, set down upon a little tray prepared for it. You feel that the designer would have set it down upon the level if he could, or you may very easily fancy that the whole thing has been bought, as it stands, from a wholesale dealer in ready-made churches. The look of an old village church is something quite different; the building and the site here belong to each other; the church seems to grow upon the hill side of the knoll, grasping, as it were, the ground with its great buttresses, like the spreading roots of an old tree. You could not readily imagine it on any other site; it belongs to the place just as much as the aged yews which grow beside it. Much may be done by help of a well-chosen site, even with a poor building, and this is one point which I would urge, especially upon those who do me the favour to listen to me to-day, because the choice of site rests in most cases with the promoters of church building, with the clergy and gentry, rather than with the architect. It is perfectly astonishing what a difference may be made by a judicious choice of site in the effect which a building will produce, and in no case is this so important as in village churches, where we have no imposing dimensions to give dignity of themselves, and where nevertheless the importance of the building, as the centre of the whole village, renders it necessary to give to it the utmost accentuation that we can.

A central tower placed at the intersection of the transepts is seldom advisable in a village church, except where, from some peculiar circumstances, the monumental character takes precedence of the practical consideration of convenience; yet that form of it (which is frequently found in Normandy) where the tower stands over the chancel, and the sanctuary proper lies east of it, is often very suitable, and is always beautiful, if only one point be attended to—the eastern limb must not be too



short. Indeed, our sanctuaries are generally made too short: they are too often cramped to the minimum which the bare necessities of administering the communion require, and even the clergy, if there are several, have often great difficulty in avoiding an unseemly jostling. This and many other faults of our modern churches are encouraged, I am sorry to say, by the Church Building Societies; and until they alter their system, and give their grants on the total area of the churches, instead of on the number of fixed pews which can be squeezed into them, it is, I fear, useless to preach improvement in this respect. It is none the less our duty, as architects, to protest against a system to which, more perhaps than to any thing else, the unsatisfactory character of our new churches is to be attributed. It may be laid down as a general rule, that our modern chancels are too short; too short for a well-proportioned architectural effect, as well as for the proper performance of the ceremonies, and it is certainly the worst possible policy to curtail them still further, both in appearance and in actual area, by adopting what is called the apsidal termination. I should be the last to deny the marvellous beauty of a complete chevet, with its processional path sweeping round it, and its radiating chapels leading up to a fine climax in the Lady Chapel. But there are several things to be borne in mind when one comes to the question of *small* apses. One is the great difficulty of roofing them satisfactorily. They really require groining. I do not think that even those French ones which have timber roofs are ever quite pleasing, and the attempts which have been made to accommodate English types of roofing to apses, are in my opinion great failures. Then, again, you require very much greater height to give dignity to the interior. The great east windows of our English type may spring at the level of the roof eaves, and sweep boldly into the gable; the highest point of the windows of the apse must be someway below the eaves. Unless, therefore, the height is very much greater, the effect has nothing like the dignity of the square end. The internal appearance, too, is always meagre where the light is admitted, as necessarily in an apse with a wooden roof, at a much lower level than that of the highest part of the interior. I know that considerations of artistic effect weigh but little with architects

who are thinking of the graceful sweep of their compasses upon the plan, and clients to whose ears "apse" and "apsidal" have a pretty ecclesiological jingle; but I think the fact that you require greater height, and therefore greater expense, to produce an equal result, ought at least to appeal to our common sense. It should further be remembered that in an apsidal chancel, the apse must be in *addition* to the length, not in deduction of it. The chancel should most certainly be as long as a square-ended one, with the apse in addition.

In refitting an old church the high screen is, no doubt, more imperatively required than in a new building. In a new church convenience may often be allowed to over-ride tradition. There would be less objection artistically to a low screen if we were allowed to erect above it a rood-beam and rood. By itself a low screen looks insignificant and wanting in dignity, and is but a very poor and enfeebled descendant of the Iconostasis and the Jubé. There is no doubt the chancel-screens had in all ages a practical purpose—the protection of the chancel from thoughtless or profane intrusion. This, too, was the purpose of the introduction, under Archbishop Laud, of altar-rails and gates. These were ordered to be sufficiently close to prevent the entrance into the sanctuary of dogs, which, if we may judge from pictures, were as frequently to be seen in English churches as they still are in some Highland kirks. We have almost abandoned the use of close and gated altar-rails, and no one will regret the change; but this makes it only the more necessary to have an effectual fence at the chancel arch. It is not seemly to see, as one often does, the sanctuary invaded by a party of ladies and gentlemen, however ecclesiological, criticizing the reredos, and handling curiously the embroidery of the frontal; bringing to mind the line which ends, "where angels fear to tread." And the necessity of a proper fence to the chancel will become more felt as our churches become more used. I hope the day is not very far distant when it will be quite the exception to find a parish church locked up. It is told of Thomas à Becket that when he was withdrawing into his cathedral followed by the murderous band, the clang of whose armour was audible along the cloisters, a monk who was with him closed the door by which the Archbishop had entered the church, and began to lock

and bar it. Thomas stopped him at once. "The church," said he, "is not a castle; it shall never be barred up upon my account," and ordered the bolts to be unfastened. Upon what trivial grounds, for what paltry considerations, is that too generally done now which St. Thomas, even in the extreme necessity of self-defence, forbade! It is pleasing to observe that the number of churches, even in this country, which are habitually kept open is everywhere upon the increase, but it is certainly undesirable to leave the chancel and sanctuary wholly unprotected from careless intrusion, or even worse. It is further to be hoped that the naves of churches may be made more and more serviceable for other purposes than those of direct worship. I was present upon one occasion at a missionary meeting held in the nave of Ely Cathedral; and every one present must have felt that the surroundings gave a tone of dignity to the assembly which a concert-hall, or the ball-room of an hotel, would not have supplied. And if the education of this country should unfortunately become separated altogether from any true religious teaching, I do not think that anywhere so well as in the naves of our churches could the children be assembled for that definitely Christian instruction which the public schools had ceased to supply. The influence of the place would go a long way to take off from the dryness of school-work, and would be the best possible set-off against the obvious disadvantage of the divorce of secular and religious education.

There are some principles common to all periods of art which modern architects, in mere caprice, or in fretful striving after novelty, sometimes venture to depart from. Ever since civilization commenced it has been the rule to finish the interior of the building with all possible care. Every ancient building, whether of Egyptian, Greek, Roman, or Mediæval times, was carefully faced internally with wrought stone or plaster, and decorated in colour, or it might be encrusted with marbles and mosaic. The notion of leaving the interior of the building as rough and rugged as the exterior generally must be, has, from a very early date, been abandoned by civilized man. It has now been revived. The fashion to which ignorance and necessity obliged our rude forefathers, is now adopted by many of us of choice. This queer reaction against modern refinement would

perhaps be intelligible as a mere reaction, if it were not oddly enough confined to church architecture. It is very difficult to see why the interior of the church should be made, as it often is, to resemble an ancient cairn, or a modern grotto. We see new churches whose interiors are faced with rough stock brickwork, relieved, perhaps, by lines of red and black, after the manner of the so-called Turkish Baths; and others, where the rudest rubble is pointed with the blackest of artificial mortar, ingeniously combining the harshness of barbarism with the disingenuousness of civilization. It is a duty to protest against making our churches the field for the exhibition of such vagaries. Let those who, satisfied with feeble refinement, can find no relief but in still weaker affectation of barbarity, confine their tastes to their own drawing-rooms. Let them build their own rooms with rough brick or uncoursed rubble if they like it, but let our churches be spared. Unfortunately, the evil is not confined to new buildings. Numbers of fine old churches have been stripped internally, and reduced to a nakedness compared with which Puritan whitewash is decency.

In many small churches the stained glass must always be the principal point of the decoration, but so much is spent at the present day upon reredoses, that it is evident that there is room for the introduction of higher art than glass painting admits of. The money which is spent upon many a reredos, even in small country churches, would have procured a real work of art full of instruction as well as of beauty, neither of which is generally afforded by the altar-pieces at present in fashion. Indeed, the aim of most reredoses seems to me to be, to express as little as possible with as much parade as possible, with most of them it is as hard to describe of what they consist, as it is to ascertain what idea they are intended to convey. They are not exactly arcades, and not exactly panels, not exactly walls, and not exactly niches. They have about them something of the shrine, and something of the sideboard, something of a tomb, and something of a mantelpiece; sometimes you are surprised by a little bit of half Byzantine Mosaic, and sometimes by an ingenious arrangement of Minton's *paving* tiles. Nothing comes amiss provided it makes a certain amount of show, does not hide any part of the east window, and expresses nothing in particular.

## Mission Chapels.



THE applications which are continually made to the Incorporated Church Building Society for grants in aid of Mission Chapels sufficiently illustrate the great need of this kind of centre of home-mission work in outlying hamlets, and over-populous town-parishes, in all parts of the country. We give notes of three recent applications by way of examples.

*Esh, Durham.*—Till within the last five years Esh was a thinly-populated village. Since 1868, however, five collieries have been established: the population has increased from 942 in 1861 to 3386 in 1871, and is now probably 5000 or upward. The little church is on the ridge of a hill 700 feet above the sea, and the collieries are at a distance from it in different directions in the adjoining valleys. One School-church, with master's house, has already been built in one hamlet (besides the school in the village of Esh). It is now proposed to build another school-church near one of the collieries, at a distance from the church of a mile and a half by a road almost impassable in winter. The Society was able to make a grant of 35*l.*

*Ystrad, Swansea.*—The hamlet of Higher Ystrad consists of a little over 500 people, at a distance of five miles from the parish church. It has a small schoolroom, which is used also for Divine Service; but it is proposed to enlarge it to 2½ times its present size, to afford the accommodation required by the Education Act for the children of the district. The additional building will be added in such a way as to make a nave-like building, while the present room will serve for a chancel when the building is used for Divine Service. The Society made a grant of 15*l.* in aid of the cost.

*St. John, Pemberton.*—The population of this parish is over 12,000 souls, and already contains three schoolrooms licensed for Divine Service. Goose Green is a village of 2000 people, chiefly colliers, who are two miles from the parish church. For a schoolroom to be used also as a church, the Society made a grant of 40*l.*



The Society's General Fund is not, by the terms of its charter, available for these School-churches and Mission-rooms; but it has established a Special Fund for the purpose, to which donations are urgently needed.

### St. Mark's, Walworth.



ON the south side of the river Thames, where the roads from the various bridges converge, lies the important parish of Newington which, although transpontine, is in the diocese of London. It is a very thickly populated parish, and for the most part very poor. Church building has been carried on within it with great activity during the past few years; and the foundation-stone of another—the sixth—New Church was laid on May 21st last, in East Street, Walworth. This will be the permanent church for St. Mark's district, Walworth, the very poorest part of Newington, where a Mission has been carried on during the last twelve years; it became an Ecclesiastical District, and was endowed with 200*l.* per annum, under the Newington Rectory Act, in November, 1870. The population of the district is over 6000, living within an area of thirty acres. The people are for the most part costermongers, fish-curers, labourers, dock porters and shoemakers. The church is situated in East Street, in the very heart of a Sunday Trading Fair. The site, valued at 1500*l.*, has been presented by a freeholder, and about 5000*l.* has been raised or promised for the building, of which the Incorporated Church Building Society has granted 225*l.* Services have been held in a small temporary church, which only seats 160, in which a congregation has been gathered who, for the most part, never previously attended a place of worship. There are seventy communicants. If all expectations are realized, about 400*l.* will be needed to complete the building; but a considerable sum will be required in addition to this, to purchase stables and a butcher's shed adjoining the site, to enclose the church, and to provide an organ.

A view of the Church is given on another page; but it may be well to point out the special features of the building.



inside with yellow stocks, with dressings of Bath stone. All the seats will be free.

The contract has been taken by Mr. Thompson, of Camberwell Green, for 4778*l.*, exclusive of heating, lighting, and furniture. The architects are Messrs. Henry Jarvis and Son, of Trinity Square, S.E.

### Bere Regis Church, Dorset.



THE parish of Bere derives its surname of Regis from the fact that in ancient times there was here a royal forest and palace, and this palace, with the church adjoining, is one of those numerous places up and down the country with which tradition has, nobody knows why, associated the name of King John. King John is locally said to have built the church. It is chiefly of two widely separated periods. The earliest remaining portions of the church are Transitional from Norman to Early English, and there is a fine font of Norman character. The greater part of the church is of the Perpendicular period, as can be judged from the view of the exterior, which is given on page 135.

The feature of the building, which is of special architectural interest, is the hammer-beam nave roof, of which we are able also to give an engraving. Mr. G. E. Street says of it, "The effect of this is very fine; there is a rude magnificence about it which is very striking; such massive timbers, covered with such rich and quaint carving, are rarely to be met with, and the series of figures on the hammer-beams is extremely picturesque.

The church has got into dilapidation, and the roof has fallen into considerable decay, but Mr. Street, who has been called in to survey it with a view to its restoration, says the mode of construction of the roof was good and strong, and he does not fear that by carefully repairing the decayed timbers it may be preserved for a long time to come; and that the necessary repairs need not interfere with the original design of the

roof, or with any of the old carved work which is its especial glory. The necessary expense of restoration is a heavy one for the parishioners to bear, and it is thought that the antiquarian and architectural interest of the work justifies an appeal for help to all who would be sorry to see so remarkable a work perish for want of funds. The Vicar, the Rev. F. Warre, will gladly receive subscriptions.



Nave Roof, Bere Regis, Dorset.





St. Margarets Church, Dorset.





## Exeter and Wells.



SOME of our ancient cities grew up from a primitive and obscure origin, like Exeter; some were of Roman foundation, like Colchester; some gradually grouped themselves round a castle, as Norwich; or round a monastery, as St. Edmund's Bury; or a cathedral, as Wells.

In the course of the past season two of these cities which we have mentioned have been the scene of Archæological Meetings, and have called forth valuable Papers from Mr. E. A. Freeman, from which we take leave to make some extracts:—

“Exeter,” said Mr. Freeman,<sup>1</sup> “was among cities what Glastonbury was among churches. It was one of the few ties that directly bound the Englishman to the Roman and the Briton. It was the great trophy of that step of English conquest when our forefathers, weaned from the fierce creed of Woden and Thunder, deemed it enough to conquer, and no longer sought to destroy. The first glimpse of the city showed the traveller that it was one of a class common on the Continent, but rare in England, and which among West Saxon cities was absolutely unique. From Winchester onward the seats of the West Saxon bishoprics, as a rule, lay low (e. g. Mr. Freeman mentioned Winchester, Wells, Glastonbury, and Bath). Exeter, at the first glance, told another tale. The city, indeed, looked up at heights loftier than itself, but the city itself sat on a height far above railway or river. Exeter was, in short, a city of the same class as Bourges or Chartres, and others on the Continent; through all ages it had proclaimed itself by the name of the City on the Exe. In that respect its continuity had been greater than that of the city of Northern Gaul. It had never exchanged its own name for that of the Damnonian people. On the whole, Lincoln was its nearest parallel in the cities of England. Exeter, then, as a hill-fort city, had, more than almost any other city of England, a close analogy with the ancient cities of Gaul. But the greatest cities had almost

<sup>1</sup> “On the Place of Exeter in the History of England,” read at the Meeting of the Archæological Institute.

always been the seat of some bishopric from the days of the first establishment of Christianity. The hill-fort had grown up into a city, and the city had lived through all later conquests, but the bishopric was something which, in the long history of such a city, might almost seem a creation of yesterday. Bishops of Exeter had played an important part in local and general history; but the city of Exeter had begun to play an important part in the history of Britain ages before Bishops of Exeter were heard of."

"Wells," said Mr. Freeman,<sup>2</sup> "was a city of purely ecclesiastical origin, but they did not know its origin and history with the same clearness as they knew the history of Durham in the tenth century and Salisbury in the thirteenth, though, no doubt, it was a town of essentially the same class. An ecclesiastical foundation arose there in the tenth century, and most probably in the eighth century Ine founded something there—a church of secular priests, and Edward planted his bishopric there when he came from Sherborne. There could be no doubt that the ecclesiastical element came there first, the civil second, and the military element was nowhere at all. In Wells the bishop did not find himself a place within the walls of the city, because there was no city and no walls; the bishopric was founded at the place, and the other ecclesiastical foundations grew up around the bishopric, and the people came and lived under the shadow of the Church of St. Andrew. In process of time a town grew up and received a franchise from the bishop, who was the lord; and it was from the bishop that the city received the first beginnings of the franchises which it still enjoyed. There was a great contrast between a city like Wells, which had simply grown up by the bishop granting privileges to the people coming to live on his own lands, and the people at Exeter and other places, where the city had existed with rights of its own, and where the bishop came in at a comparatively late period. Wells had always been a secular foundation; there never was a monk there by any chance; it had always been a foundation of secular priests from the beginning. Wells being in that way purely an ecclesiastical city, it so happened that it was the very

<sup>2</sup> In a speech at the Meeting of the Somerset Archæological Society.

best example to be found in the whole world of a secular church, with its subordinate buildings, and there was no other place where they could see so many of the ancient buildings remaining, and so many still applied to their own use. The palace was still the residence of the bishop; various houses of the canons and other dignitaries were applied to their ancient use; the close of the vicars still remained mainly the property of the vicars, and was to some extent inhabited by them. The only foundation quite gone was the college of the chantry of the priests; nearly everything else of the ecclesiastical foundations of the city continued—a little lame perhaps, but still in a wonderful degree of perfection as compared with other places, so that there was no place where they could see so well what was a great secular foundation. The buildings belonging to the different ecclesiastical persons were all scattered about, and were built exactly as happened to be convenient, and a great number of them remained still. Approaching the town on the east side from Shepton Mallet the view was one which could not be surpassed; they could see the best and most beautiful part of the church, the chapter-house, the cloisters, the palace, the gate, the vicars' close, and several of the canons' houses."

### Discovery at Worcester Cathedral.



AN interesting discovery has just been made within the ancient precincts of the College Hall, formerly the refectory of the monastery connected with the cathedral, and in modern times appropriated as a school-room for the college boys. The cathedral authorities had given directions for the removal of the orchestra at the east end of the hall, and during the progress of the work some of the plaster having fallen off, a small piece of moulding was observed underneath, which led to the discovery of a piece of sculpture of great antiquity and magnificence. To remove the whole of the plaster was a work of some delicacy, great care being necessarily required not to injure the mouldings. In the space thus cleared there is a central panel in the form of a quatrefoil, 11 ft. 6 in. in height, containing, it is believed, the figure of our Saviour, but it is in so mutilated a

condition that this cannot with certainty be ascertained. On one side of the figure there is a shaft in the later Norman style, with capital and base, but on the other side the upper portion of the corresponding column is gone. The spandrels appear to have contained emblems of the four Evangelists, their outlines being sufficiently revealed to lead to that conclusion. The whole of the emblems, as well as the central figure, have been chipped flush with the wall. On each side of the central panel there are two niches with groined canopies in a good state of preservation, but the figures, for which they were clearly intended, have disappeared. Above these niches, again, there are indications of richly-crocketed canopies, with pinnacles and buttresses, the whole indicating elaborate pains and costly workmanship. Patches of colouring and gilding still remain. On the south side of the reredos there is an *aumbry* or receptacle in the wall containing an oak-shelf curiously honeycombed with age and rot. Some of the local antiquaries were disposed to think this the reredos of an altar, but there was never an altar in the refectory of a monastery. There was, however, very commonly some enrichment of the end wall, by a hanging, or a painting—the famous “Last Supper” of Leonardo da Vinci is on the end wall of a refectory, or, as in this instance, by sculpture. This fine and interesting work is therefore probably nothing more than a fine specimen of wall decoration, designed to adorn that end of the apartment at which the prior, sub-prior, and chief officers of the monastery sat, on a higher level or dais, raised some feet above the rest of the floor. The entire work is Early English, in which some features of a Transitional character may be traced. It is to be hoped that in the wholesale destruction of antiquities which has been made of late, and is still taking place, at the cathedral, this fine old relic is not doomed to be of the number, and that the sculpture may be left alone, just as it is—neither restored nor destroyed.



## Rood-Screens.

**I**N a recent letter to the *Builder*, Mr. Edmund B. Ferrey makes some remarks on the architectural value of Rood Screens which are worth consideration:—

For every æsthetic reason, and from a common-sense point of view, a high chancel-screen, *designed so as to be as open as possible*, is most desirable. Screens are valuable aids to the architect: they afford scale to the interior, serve to connect one part with the other, and, in the case of the rood-screen, certainly give the appearance of extra length to the church. There is no room for doubt on this latter point, because in those cathedrals where they have been swept away (Durham, a notable instance) the building appears shorter than before the alteration. I am, of course, aware that these cathedral screens were not perforated: still, the same principle holds good. There is a successful modern chancel-screen of brass to Mr. Street's noble church of All Saints, Clifton, which is surmounted by a floriated cross only; but, considering the elaborate character of the accessories, the crucifix, &c., would, architecturally speaking, be an improvement. Really, if architects of the English communion are to be wedged in the narrow grooves dictated by ultra-Protestantism, they will have to dispense altogether with many beautiful ornaments to churches perfectly harmless in themselves, and whose only fault (if fault it be) is that they are also used in Roman Catholic churches. Pugin, with his characteristic acuteness, readily saw the artistic value of high screens.

EDMUND B. FERREY.

## Grants

*In aid of Church Building, &c., made by the "Incorporated Society for Promoting the Enlargement, Building, and Repairing of Churches and Chapels."*

At a Meeting held at the Society's House, 7, Whitehall, 21st July, 1873 (the only Meeting in the present quarter), Grants of Money amounting to £2140 were made in aid of the following objects:—

*Building new Churches* at Ashley-green, in the parish of Chesham, Bucks; Burton, in the parish of Christ Church, Hants; Dudley, St. Luke's; East Stonehouse, near Plymouth; Ford, St. Mark, near Devonport; and Sandal Magna, St. Catherine, near Wakefield.

*Rebuilding the Churches* at Swinefleet, near Goole; Temple Sowerby, near Penrith; and Topsham, Devon.

*Enlarging or otherwise increasing the accommodation in the Churches* at Ash Priors, near Taunton; Balscott, near Banbury; Bere-Regis, near Blandford; Brackley, Northants; Brecon, St. John's; Eastwood, near Rochford; Haslingfield, near Cambridge; Hollingbourne, near Maidstone; Southwark, St. Michael, Surrey; Maker, near Devonport; Somersal, Herbert, Derby; St. Winnow, near Lostwithiel; Warfield, near Bracknell, Berks; Windrush, near Burford; and Kelvedon Hatch, near Brentwood. The grant formerly made towards enlarging the church at Hatfield Peverell, near Chelmsford, was increased. Grants were also made from the School-church and Mission-house Fund towards building School-churches at Featherstone, near Haltwhistle, Durham; and Flint-common, near Flint. The Society likewise accepted the trust of a sum of money as a Repair Fund for the church of St. John's, Bognor. During the session just concluded it is worthy of remark that the sum voted by the Society in aid of the various works brought before them has been £13,483, whilst the amount of receipts in the same time has been £12,093, leaving a deficiency of £1390; and it is therefore earnestly urged on the attention of the Church at large that unless during the recess greater benefactions are forwarded to the Society there must be an inevitable reduction in the scale of grants.

The following resolution was passed at the commencement of the Meeting:—

“That the Incorporated Society, gratefully remembering the long and valuable services which the Bishop of Winchester rendered to the Society, wishes to express its deep regret at the irreparable loss which, in common with the Church at large, it has sustained in his sudden and lamented death.”

*Quarterly List of SERMONS preached, and MEETINGS held, in aid of the Incorporated Church Building Society.*

\*.\* The letter O denotes Offertory; S, Sermon; M, Meeting; A, Association.

**Canterbury.**

Aug. 2 Brenchley..... $\frac{1}{2}$ S £5 14 0

**York.**

(No remittance.)

**London.**

Aug. 21 Upper Clapton and Stamford Hill.....A 27 0 0

**Durham.**

July 8 Heworth .....S 0 13 6  
Newburn .....O 2 6 6  
Aug. 26 Ancroft.....O 1 6 9  
Spittal .....O 1 1 0  
Doddington.....O 1 0 0

**Winchester.**

June 2 Haslemere .....S £3 8 0  
26 Hyde.....O 0 13 10  
July 1 Vauxhall, St. Peter's O 3 0 0  
17 Merstham .....S 3 16 0  
20 Chertsey, St. Peter's O 4 12 3

**Bangor.**

(No remittance.)

**Bath and Wells.**

(No remittance.)

**Carlisle.**

(No remittance.)

**Chester.**

(No remittance.)

**Chichester.**

June 24	Netherfield .....	S	£1	1	3
Aug. 28	Burwash .....	S	6	4	7

**Ely.**

(No remittance.)

**Exeter.**

June 2	Menheniot .....	S	2	16	0
July 2	Withycombe .....	S	6	0	0

**Gloucester and Bristol.**

July 29	Meysey Hampton ...	S	2	16	0
Aug. 27	Bream .....	S	1	4	0

**Hereford.**

(No remittance.)

**Lichfield.**

July 15	Sambrook .....	S	1	16	7
17	Needwood .....	S	2	17	6
Aug. 16	Hadnall .....	S	4	0	6

**Lincoln.**

June 7	North Leverton .....	S	0	14	0
10	Wispington .....	O	1	6	6
19	Mansfield, St. John	O	6	9	7½
	Pleasley Hill .....	O	0	10	10½
26	Elkington .....	S	17	14	0
July 22	Stubton .....	S	2	5	0
Aug. 5	Timberland .....	O	1	14	8
13	Caythorpe .....	S	5	2	2

**Llandaff.**

(No remittance.)

**Manchester.**

(No remittance.)

**Norwich.**

June 18	Norwich Diocesan	A	15	19	0
July 22	Blofield .....	S	5	5	0
Aug. 20	Walpole, St. Peter's	O	1	14	0

**Oxford.**

July 14	Eddington, St. Sa-				
	viour's .....	S	0	6	0
29	Ivinghoe .....	S	6	4	7

**Peterborough.**

July 5	South Kilworth .....	O	2	16	0
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**Ripon.**

June 25	Hoylandswaine, St.				
	John's .....	O	£1	0	6

**Rochester.**

July 3	Croxley Green, All				
	Saints .....	O	8	3	3
15	Leavesden .....	S	8	0	0
Aug. 10	Bulmer .....	S	2	11	3
20	Luton .....	S	4	3	6

**Salisbury.**

Aug. 8	Steeple Ashton .....	S	1	12	6
13	Beaminster .....	O	5	0	0

**St. Asaph.**

July 8	Llandyssill .....	S	3	6	8
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**St. David's.**

July 1	Llanarth .....	S	1	14	9
8	Llannon .....	S	2	13	9
9	Llanpumpsaint .....	S	1	17	6
	Llanllawddogg .....	S	1	10	1
13	Llangyby .....	S	0	15	10½
	Llanfaircydodge .....	S	0	18	7½
14	Ciliau Aeron .....	S	0	13	8
15	Whitton .....	S	0	14	0
16	Bryngwyn .....	O	0	15	6
	Bosherston .....	S	1	2	9
19	Llanfihangel Ystrad	S	1	5	7
22	Hodgeston .....	S	1	0	8
23	Aceryseir .....	S	1	10	0
	Llanwinio .....	S	2	0	0
25	Lampeter Vel-fry ...	S	1	18	0
29	Llanarthney .....	S	1	1	0
	Milford Haven, St.				
	Ishmael .....	S	2	1	4
31	Llanstadwell .....	S	1	8	6
Aug. 5	Clydey .....	S	0	7	0
	Nantmel .....	S	2	11	5
	St. Mark's				
	Mission Church...	S	0	11	10
	Llanfrynach .....	S	2	16	0
	Pont Eynon .....	S	1	12	6
	Llanelwedd .....	S	2	2	0
8	Moylgrove .....	S	1	0	0
	Bayvil .....	S	0	11	0
12	Llawhaden .....	S	2	5	8
13	Penally .....	S	3	2	3
18	Llanfihangel-Geneu-r				
	Glyn .....	S	3	0	0
19	Llandefaelog-fach ...	S	1	13	8
20	Llandysilio-Gogo ...	M	1	14	2
	Rhayader .....	S	3	0	0
21	Roch .....	S	0	7	4
	Nolton .....	S	0	7	4
	Jeffreystone .....	S	2	8	1

**Worcester.**

June 10	Kineton .....	O	8	10	7
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**Sodor and Man.**

(No remittance.)

# Incorporated Society

FOR PROMOTING THE

## ENLARGEMENT, BUILDING, AND REPAIRING OF CHURCHES AND CHAPELS

In England and Wales.

Established in the year 1818, and Incorporated by Act 9th Geo. IV. cap. 4  
intituled "An Act to abolish Church Briefs, and to provide for the better  
"Collection and Application of Voluntary Contributions, for the purpose  
"of Enlarging and Building Churches and Chapels." Dated 15 July, 1818.

*Patron,*

HER MAJESTY THE QUEEN.

*President,*

HIS GRACE THE ARCHBISHOP OF CANTERBURY.

*Vice-Presidents,*

HIS GRACE THE ARCHBISHOP OF YORK.

THE BISHOPS OF ENGLAND AND WALES, &c., &c.

*Treasurer* :—HENRY HOARE, ESQ.

*Secretary* :—REV. GEORGE AINSLIE, M.A.

*Chief Clerk* :—MR. H. DUNNING.

*Bankers* :—MESSRS. DRUMMONDS, Charing Cross.

MESSRS. HOARE, Fleet Street.

BANK OF ENGLAND.

Number of Places assisted by the Society to 21st	
July, 1873 . . . . .	6,10
New Churches erected . . . . .	1,64
Old Churches rebuilt or enlarged . . . . .	4,45
Number of Additional Seats obtained . . . . .	1,548,94
Number of Free Seats . . . . .	1,212,31
Amount contributed by the Society . . . . .	£302,07
Which has called forth a further expenditure on the	
part of the public of not less than . . . . .	£8,037,50
Number of <i>Mission Churches</i> aided . . . . .	1
Amount contributed . . . . .	£4,0
Number of <i>Repair Funds</i> deposited with the Society . . . . .	2
Amount invested . . . . .	£62,0

Donations or Annual Subscriptions of *any amount*, either for the GENERAL FUND, or for the MISSION-CHURCH FUND, will be gratefully received, and may be paid either direct to the Office in London, Rev. George Ainslie, 7, Whitehall, S.W., to one of the Society's Bankers, or through the Hon. Secretaries.





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